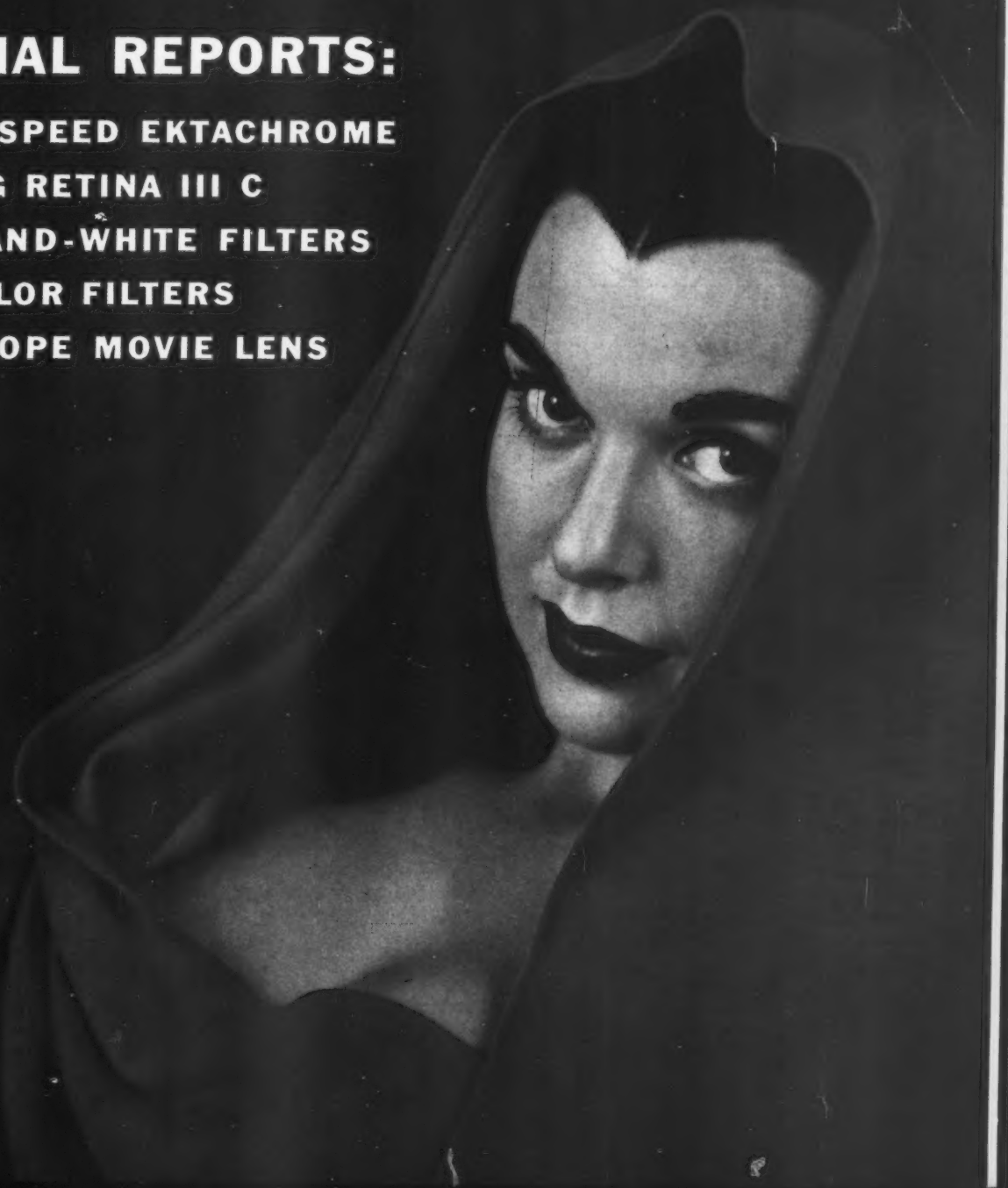
# modern PHOTOGRAPHY

POLAROID CAMERAS:
NOVELTY OR MARVEL?

MAY 1955 PRICE 35 CENTS 40¢ IN CANADA

## SPECIAL REPORTS:

NEW HI-SPEED EKTACHROME
AMAZING RETINA III C
BLACK-AND-WHITE FILTERS
NEW COLOR FILTERS
VISTASCOPE MOVIE LENS



SILVER STUDIOS



three beautiful NEW creations from



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"the royalty of projection screens!"

**BEAUTIFUL NEW STYLING • EXCITING NEW COLORS**
**SPARKLING NEW FINISHES!**

VISIT
your dealer and find out why!
SEE
America's finest projection screens—
COMPARE
... and you will buy
**Da-Lite**

*plus*

- *new beaded fabrics for better color projection*
- *new easy operating features*

*There must be a reason why . . .*
**MORE PEOPLE SEE THEIR SLIDES AND MOVIES ON A DA-LITE SCREEN THAN ANY OTHER!**

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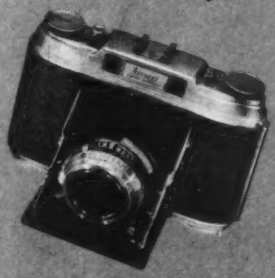
*All controls visible from top*



*Beautifully styled. Perfectly balanced*



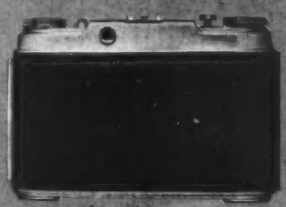
*Precision all metal construction*



*Wide-base coupled rangefinder*



*Helical film locks*



*Automatic loading. No red window to watch*

# *Ansco*

**Binghamton, N. Y.**

**A Division of General Aniline & Film Corporation**

***"From Research to Reality."***

# *From every angle—*

## the finest folding roll film camera you've ever seen--the brand new

# ANSCO SUPER SPEEDEX

Write down the things you would hope to find in an "ideal" folding camera . . . then read the list of features below. See how amazingly well the new Ansco Super Speedex measures up to your fondest dreams of the "perfect" folding roll film camera.

Be sure to examine the Super Speedex in detail at your dealer's. You'll see many new features you've never seen before, and get an entirely new idea of how fine a quality camera you can get for

**ONLY**

**$119.50**

**Top-grain cowhide camera case, $9.75**

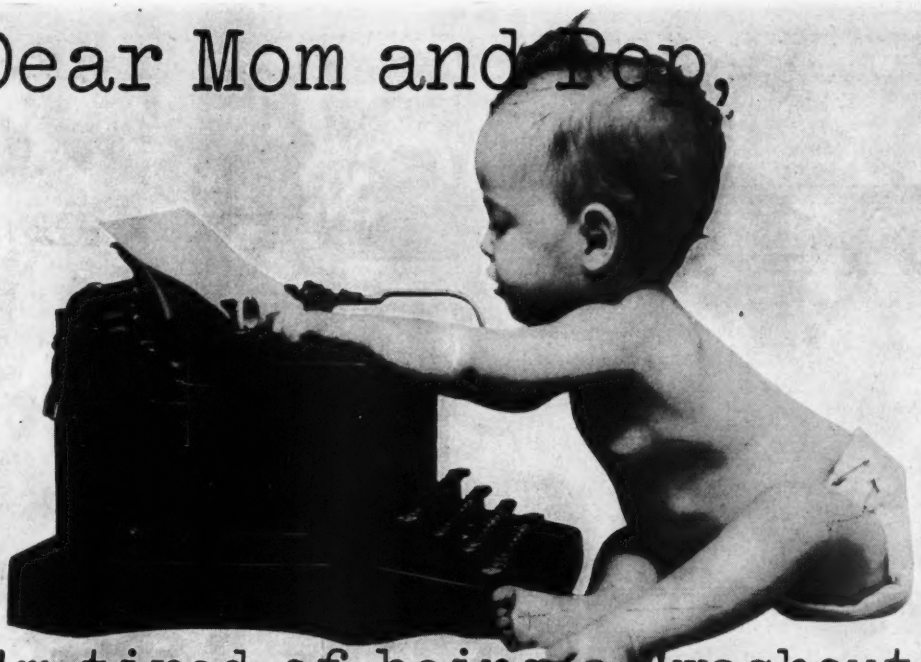


## Has everything you'd expect—*and more!*

- Automatic loading. Just thread the film, close the camera, wind knob until it stops. No red window to watch—no extra rollers or unusual loading technique to remember.
- Lens-coupled rangefinder has wide base for easier, more accurate focusing.
- New-formula Agfa Solinar f3.5 four-element lens sets new standards of sharpness.
- Action-stopping 1/500-second M-X Synchro-Compur shutter for all types of flash.
- Rim-set shutter and lens *stay* set—can't be accidentally changed.
- Safety bed lock protects lens and shutter by making it impossible to close camera until lens is in correct position.
- All adjustments easily seen from top of camera.
- Satin chrome brightwork trim with grained morocco leather cover.

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Greenwich, Connecticut. Yearly subscription price is $4.00 in U.S.A. and possessions, $4.50 in Canada, $6.00 in Pan-American Union and Philippines. Elsewhere, $8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. May, 1955, Vol. 19, No. 5.

# Dear Mom and Pop,



## I'm tired of being a "washout"

You take some swell color shots of me, but the prints you buy . . . whew!! Distorted color, washed out detail, dense, drab prints that make me turn blue tantrums when I see myself like that!

## Gosh, even a baby knows...

# LIFE COLOR PRINTS

retain all the brilliant, true-to-life color of your best transparencies, because they use electronically controlled color equipment . . . and they even compensate for your over and under exposures! Get on the ball, folks, try LIFE COLOR next roll... what a difference!!

**STEREO FANS!**
Now you can have 2-D Color Prints of your 3-D Transparencies, at the same low prices as other LIFE COLOR PRINTS!

All orders are returned by first class mail insured. No C.O.D., please. Minimum order $1.00.

WRITE DEPT. M-5

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**WALLET SIZE 25¢ each**

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| 2½ x 3½ | 40c | 5 x 7 | 1.25 |
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| 3¼ x 4 | 60c | 11 x 14 | 4.95 |
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Special Cropping on request, add 50%

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Life Color-Duplicates are a close match of your original transparencies. All the brilliant color and detail faithfully reproduced!

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**All cameras COMPLETE with IMPORT & GUARANTEE CERTIFICATES. "THREE FLASH CONTACTS ON FACE OF CAMERA"**

With f2.9 Lens ..... $57.50
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Carrying Case for any of above NOW ONLY $ 6.95
Deluxe B-C Type Flash Gun for above .....SPECIAL 10.95

**BRAND NEW — REGISTERED PENTACON CAMERAS with Fully Automatic f.2 WESTAGON LENSES**



Save $110.

Here is a real buy, this brand new fully automatic camera and lens that **HAS A REGISTRATION CERTIFICATE AND FULL ONE YEAR GUARANTEE BY PENTACON**

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**EXCLUSIVE! IMPORTED Brand New Precision Twin-Lens ALPENFLEX REFLEX CAMERA**

- Front Standard Focusing
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- Takes 12 pictures 2¼x2¼ square
- Built in flash synchronization
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**Brand New VOIGHTLANDER 35mm OUTFIT**



With Skopar f3.5 Lens in Prontor SV Full Synch Shutter from 1 sec to 1/300

Complete with:
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- Double Exposure Prevention
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**BRAND NEW SKAN 200 WATT All Metal Slide Projector**



Save 50%

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- Built in Previewer Window
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**SAVE 40% BRAND NEW CURRENT MODEL SVE SKYLINE Model Deluxe with Hi-Lite f2.9 Coated Lens**



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**Here's a Great f3.5 Color Camera at a Savings of 45% "The Easiest Camera to Load"**



**The New 35mm ILOCA QUICK "A"**

This precision made German imported Camera gives you Color Slides that will match anything taken with cameras costing 5 times as much. Your Black and White will sparkle with detail.

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"The meter that computes for you"

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**SAVE 45% BOLSEY CINE-FADER**

**"Get Those Fancy Hollywood Movies"**



Reg. $22.50
**SPECIAL $12.95**

Here is the precision Swiss made Cine-Fader that sold for $22 50. It is now being offered at a B-I-G Saving It attaches to almost any movie camera and provides 64 different effects and combinations including fade-ins, fade-outs, laps dissolves, etc



**METAL SLIDE BOXES Style No. 1150**

Holds 150—2x2 Glass or 300 Readymounts

List $3 25 **NOW $1.95**



**Now ! Wide Screen Film for Amateur Use through VISTASCOPE**

The new eye that gives your movies natural vision.

**No fumbling—only one attachment for camera or projector.**

**Vistascope gives you . . .**
**Wider Vision . . . Realism . . .**
**Eliminates "panning" . . .**
**Yields Professional Quality.**

The Vistascope is made for either 8mm or 16mm and the SAME UNIT fits in front of all camera lenses and projectors.
Over 50% Increase in picture size with Vistascope.

**8mm Size .....$ 75.00**
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We are now offering the highest quality Japanese coated Binoculars, at real down to earth prices. These are not to be confused with the cheaper quality glasses that are offered at the same prices.

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| 7x50 | Individual Focus ..... | $25.50 |
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PLUS 10% Federal Tax
Complete with Leather Case & Straps

**TRADE IN YOUR OLD CAMERA**

**Now that spring is in the air and you want to capture those precious shots . . . use the latest equipment at a minimum of cost. Trade in your old model and receive the latest 1955 model of the camera you own.**

**1955 EXAKTA VX**



This latest model has an internally improved shutter and a shutter release lock to prevent accidental exposure. New Exposure Counter

**$42.50** Plus your old, Exakta VX*

**NEW 1955 LEICA IIIF**



It has a built in self timer and a fully synchronized shutter with standard speeds

**$47.50** Plus you Old Leica IIIF* (red Dial)

**NEW 1955 CONTAX IIIA & IIA**



Fully synchronized shutter uses all flash bulbs and standard flash cords.

**$59.50**

New IIIA for Old IIIA * New IIa for Old IIa *

**NEW 1955 AUTOMATIC ROLLEIFLEX**



- Standard Light Value Scale
- Automatic Exposure System
- Large Focusing Knob
- Intentional Double Exposure lever
- M-X Synchronized Shutter

**$74.50** Plus your old M-X Rolleiflex



**NEW 1955 MINOX III-S**

Flash Synchronized Speed to 1/1000th sec. Built in filters

**$47.50** Plus you old Minox III

**NEW 1955 POLAROID HIGHLANDER**



Takes 2¼x3¼ pictures in a minute. Smaller — more compact.

**$24.50** Plus your Model 95 Camera

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Pentacon. .....**$49.50** and your Contax D

*Body for body
All trade are quoted subject to final approval after inspection.

**ONE OF AMERICA'S GREAT CAMERA STORES**

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TELEPHOTO LENS

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Here is the same 135mm Albinar that is coated and in chrome focusing mount that formerly sold for $55.50



Now Only $29.50

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SCREEN RATIO 2 TO 1



Shoot the entire scene with Vistascope! The dotted lines in the picture at the left show the limited area your camera shoots now. With Vistascope you add all the picture coverage outside the dotted lines...*30% more picture.* You get the whole scene in a single



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## NOW...USE HOLLYWOOD'S FULL-DIMENSIONAL TECHNIQUES TO MAKE YOUR OWN HOME MOVIES!

VISTASCOPE IS A DOUBLE-PURPOSE COATED LENS
Used on both camera and projector



ON CAMERA. Vistascope gives your camera a 36" lens angle—50% more than with its present 24" standard lens.* Now your 8mm. camera is better than a 16mm. Your 16mm. camera is better than a 35mm.

**For telephoto lenses, too!*



ON PROJECTOR. You use regular color or black and white film in your camera with Vistascope. Vistascope squeezes the picture on the film, then unsqueezes it again when the same Vistascope lens is attached to your projector.

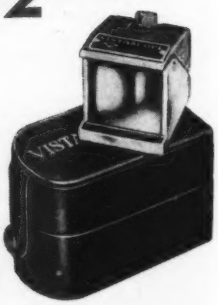
**This incredible lens actually** increases the picture width by 50%, **while retaining the true image height. It reflects amazing, life-like dimensions because it approximates the depth and sweep of natural vision. The** one **Vistascope lens, used** for both shooting and projecting, **cuts down your film costs by eliminating the need for "panning"—gives you sharp, clear definition, edge to edge, with no close-up distortion.**

**The secret of Vistascope, perfected by Prof. Albert Bouwers of Delft University, Holland, is that you are now using** two different focal lengths **at the same time—one for width and the other for height. The Vistascope lens "squeezes" the picture on film, then "unsqueezes" it into its full-dimensional width when attached to the projector. Uses standard screen, standard film, color or black & white.**

**For the first time, with the new Vistascope Anamorphic Lens, you can give your home movies exciting, full-dimensional realism that had never been possible before with 8 and 16mm cameras!** Now available for 35mm and reflex cameras too!

**For 8mm camera $75.00 Only $7.50 down**

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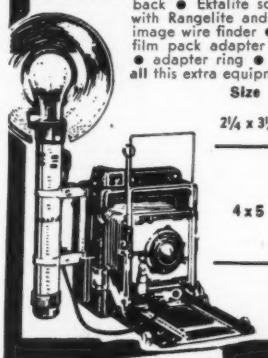
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## 1955 *Pacemaker* GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: ● Graflok back ● Ektalite screen ● new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder ● new full image wire finder ● Graflite 3 cell flash gun ● deluxe case ● film pack adapter or roll film holder ● 6 cut film holders ● adapter ring ● sunshade ● 4 filters. Prices below include all this extra equipment! Easy payments available!



| Size | Coated Lens in Shutter | Speed Graphic | Crown Graphic |
|---|---|---|---|
| 2¼ x 3¼ | 101mm Ektar f/4.5 (1/800 sec.) | $305 | $273 |
| | 105mm Tessar f/3.5 | 323 | 279 |
| | 105mm Ektar f/3.7 | 312 | 268 |
| 4 x 5 | 135mm Schneider Xenar f/4.7 | 307 | 265 |
| | 135mm Optar f/4.7 | 322 | 278 |
| | 127mm Ektar f/4.7 | 322 | 278 |
| | 135mm Tessar f/4.5 | 337 | 297 |
| | 150mm Tessar f/4.5 | 347 | 304 |
| | 152mm Ektar f/4.5 | 338 | 298 |
| | 135mm Schneider Xenar f/3.8 | 353 | 313 |
| | 150mm Tessar f/3.5 | 408 | 364 |

Famous brand wide angle f/6.8 coated lens in 1/300th sec. synch' shutter also available with our outfits for just $12!

New Graphic rangefinder is manufactured for 4 x 5 cameras only. 2¼ x 3¼ outfits are supplied with Kalart coupled rangefinder.

## It's here! The incomparable new 1955 *Leica* M-3



Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

**LEICA M-3 ACCESSORIES**

| | |
|---|---|
| Summaron-M coated 35mm f/3.5 lens | $ 99.00 Cash or $ 9.90 Down |
| Elmar-M coated 90mm f/4.0 lens (standard mt.) | 93.00 Cash or 9.30 Down |
| Elmar-M coated 90mm f/4.0 lens (collapsible) | 150.00 Cash or 15.00 Down |
| Hektor-M coated 135mm f/4.5 lens | 141.00 Cash or 14.00 Down |
| Leica Meter-M | 30.00 Cash or 3.00 Down |
| Eveready Case for M-3 with meter attached | 15.00 Cash or 1.50 Down |

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| Stemar (Leica Stereo), complete | $297.00 Cash or $29.70 Down |
| Valoy II Enlarger | 96.00 Cash or 9.60 Down |
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| Leica IIf with Summaron coated f/3.5 lens | 216.00 Cash or 21.60 Down |
| Leica IIIf with Elmar coated f/3.5 lens | 237.00 Cash or 23.70 Down |
| Leica IIIf with Summaron coated f/3.5 lens | 276.00 Cash or 27.60 Down |
| Leica IIIf with Summicron coated f/2.0 lens | 336.00 Cash or 33.60 Down |
| Leica IIIf with Summarit coated f/1.5 lens | 357.00 Cash or 35.70 Down |

## Automatic Kodak Vr



With FULLY AUTOMATIC DIAPHRAGM lens listed: Westanar f/2.8 $239.50 Cash or $23.95 Down; Westagon f/2.0 $279.50 Cash or $27.95 Down; Biotar f/2.0 $345 Cash or $34.50 Down; Xenon f/1.9 $341.70 Cash or $34.17 Down. With Pentaprism R/F add $47 Cash or $4.70 Down.

## ALL NEW 1955 RETINA IIIc



Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter — $185. Cash or $18.50 Down. Optional: Curtar 35mm coated f/5.6 W/A lens $62.50 Cash or $6.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down.

## 1955 ZEISS *Contessa 35*



Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. $142. Cash or $14.20 Down.

## new 1955 Nikon S-2



Life-size rangefinder/viewfinder; rapid film transport; full synch'; speeds to 1/1000th sec. With Nikkor coated f/2.0 lens $299.50 Cash or $29.95 Down; or with Nikkor coated f/1.4 lens $345. Cash or $34.50 Down.

## new 1955 Zeiss CONTAFLEX



Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens, with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $169. Cash or $16.90 Down.

## 1955 Linhof Super Technika Cameras



4 x 5 model with Multi-focus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter $394.70 Cash or $39.47 Down. Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete $564.15 Cash or $56.41 Down.

## 1955 Omega ENLARGERS



Omega B-6 $109.50 Cash or $10.95 Down; Automega B-5 $134.50 Cash or $13.45 Down; latest Omega D-2 with Omega-lite $164.40 Cash or $16.40 Down; Omega D-2 condenser model $173.50 Cash or $17.35 Down; NEW Automega D-3 $207.50 Cash or $20.75 Down.

## 1955 POLAROID *Land* Cameras



Just out! Sensational NEW Polaroid Highlander $69.95 Cash or $6.95 Down. Also: Speedliner $89.75 Cash or $8.97 Down. Deluxe Pathfinder with coupled rangefinder $249.50 Cash or $24.95 Down.

## 1955 HASSELBLAD



Superlative 2¼x2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. NEW Hasselblad Superwide Camera 38mm Zeiss Biogon f/4.5 $489.50 Cash or $48.95 Down.

## NEW Models 1955 Rolleis



Rolleiflex Xenar f/3.5 lens $217.50 Cash or $21.75 Down; or with Tessar f/3.5 $232.50 Cash or $23.25 Down. Rolleiflex 2.8C, either Xenotar f/2.8 lens or Zeiss Planar f/2.8 lens $291.50 Cash or $29.15 Down. Just out! Latest Rolleicord V Xenar f/3.5 lens $134.55 Cash or $13.45 Down.

## 1955 *Revere* Balanced-Tone TAPE RECORDERS



Model T-100 $169.50 Cash or $16.95 Down; T-500 $179.50 Cash or $17.95 Down; deluxe push-button T-700 $225. Cash or $22.50 Down; TR-800 (like T-700 plus built-in radio) $277.50 Cash or $27.75 Down. T-100 gives 1 hr. recording time; all others — 2 hrs.

## new BOLEX H-16 Supreme



New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4 Switar 16mm f/1.8, Switar 50mm f/1.4 —plus compartment case $779.00 Cash or $77.90 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER, MOST EXTENSIVE. PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC

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☐ Give me tentative allowance by mail.
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*Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.*

☐ Send FREE literature on.....
☐ Send FREE 1955 Catalog. ☐ Send pamphlet on "Deferred Payments."

Name.....

Address.....

City or Town.....State.....

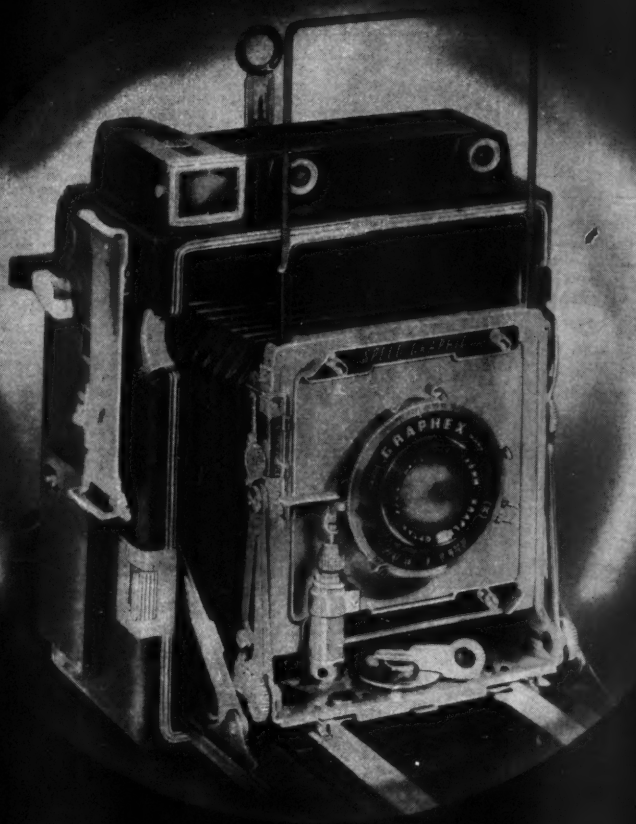
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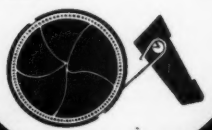
Interchangeable cams . . . permit coupling of rangefinder to normal, wide angle and telephoto lenses without use of tools.






Rangefinder focusing accurate from 4 ft. to infinity with 127-135mm. lenses.

Cams conveniently stored on inside of lensboard . . . means cams are instantly available with negligible chance of using cams with wrong lenses.



Horizontal super-imposed image . . . means easier, faster, more accurate focusing because of location of image in a horizontal plane.



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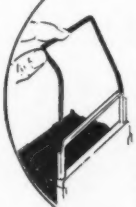
## Featuring the MOST RUGGED, DEPENDABLE RANGEFINDER EVER BUILT!

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Accessory eye piece telescope . . . gives magnified, detailed image for whatever lens is being used.



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With a 1955 Pacemaker Graphic "45" you can enjoy exciting new picture-taking possibilities. The new coupled rangefinder will not get out of accurate adjustment in spite of rugged usage or extremes of temperature. It stays in perfect adjustment from the factory to you!

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# modern PHOTOGRAPHY

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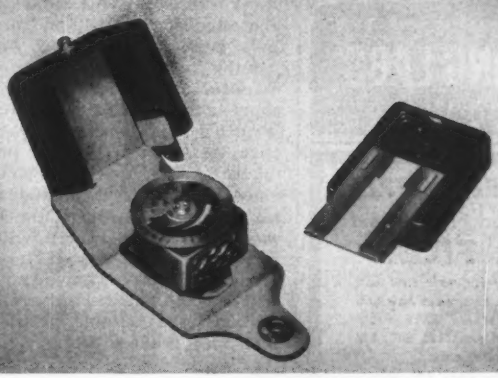
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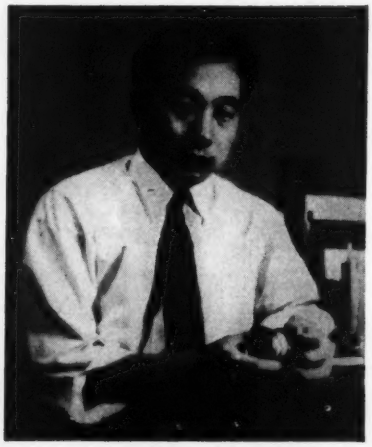

# COFFEE BREAK with the editors

**THIS MONTH'S COVER • • •**

Stanley Silver of Silver Studios made his first cover for MODERN with a view camera, 12 in. Goerz Dagor lens 5 x 7 Ektachrome film, electronic flash. His exposure with bounced flash was f/11.

**FROM THE EAST • • •**

Each month the desks of the editors of MODERN are swamped with photographic magazines—from England, France, Germany, Italy, Switzerland, The Netherlands, South Africa, Spain, Australia, and many other countries. Each is sifted for possible newsworthy items. Unfortunately, the linguistic



**Shiraishi handles lenses and letters.**

achievements of the staff are limited to some extent so we have outside help. Carl K. Shiraishi, an excellent photographer in his own right, handles our correspondence with the Japanese photo industry as well as translations. He's been hard at work for many months contacting Japanese lens manufacturers, checking stories about super-speed lenses for 35mm cameras. With his aid, MODERN was able to secure for testing the first production model made by a well-known firm. And since Shiraishi is a photographer, he also made the tests on the lens (*see pages 78 and 79*). There will be more radical developments on the Japanese scene in months to come. And Shiraishi will be there to sort truth from rumors and get the reliable information to MODERN'S readers first.

**THE 35MM EKTACHROME • • •**

Since 1936, the Kodak color film standby for photographers with 35mm cameras has been Kodachrome. Now Kodak has introduced a new 35mm film, faster (ASA 32) and easy to process. How does it compare with Kodachrome, what subject matter is best with it? Turn to pages 44 to 47 for comprehensive report on the new film.

**BOMBS AWAY • • •**

You may not know it, but they're using Omega DII enlargers on television for bombsights. Photographer Arthur Kramer, while watching a mystery on TV which concerned itself with a secret bombsight, came face to face with the secret bombsight, an Omega enlarger. "Experts" were examining this mystery weapon with great care—taking off the head, removing condensors, etc. So if you have one of these dangerous and secret bombsights at home, keep out of the way. You can never tell when a 2000 pound blockbuster is liable to come through at f/11 and land on your baseboard.

**FOR MEN ONLY • • •**

What brings an ailing movie club to life and transforms it into a powerful organization? Does it help to limit the membership, exclude women from the club, or adopt an iron policy of "participate or vacate"? The most successful amateur movie club we've ever visited is the *Amateur Movie Society of Bergen County* (New Jersey). We were there to watch a demonstration of the Vistascope lens (*described on page 84*) before the Bergenites. We came away so impressed with their club facilities and their club spirit that we asked one of their officers, Bill Messner, to give us the secret of the society's success. As Dr. Cinema's



**And not a female around.**

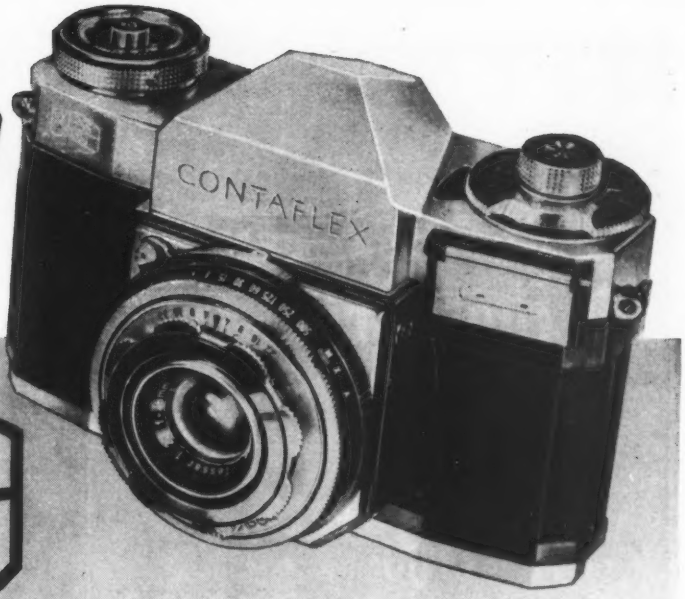
"guest editor," Bill (*on the right in photo*) gives some hints which may give many camera clubs a shot in the arm.

**THE FUTURE • • •**

In 1947, the Polaroid Land camera with its promise of a picture in one minute was placed on the market. Was it a toy, novelty or a serious instrument? People have treated it as all three. What could you do with a single picture made on orthochromatic film,

(*Continued on page 14*)

New

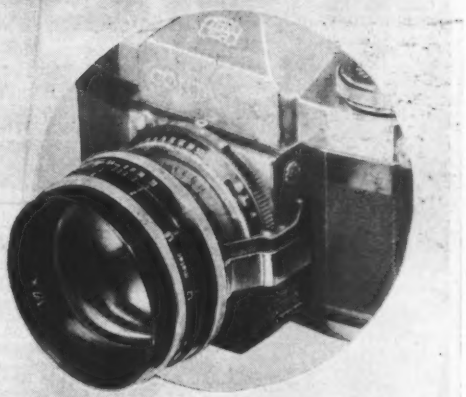



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# CONTAFLEX II

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**NEW Tele Attachment Lens**

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**WIDE SCOPE**

Four supplementary lenses permit close-ups from 40" to 6"—no extra focusing units; no parallax correction required. A new Tele Attachment Lens gives pictures of 1.7x magnification. And a new stereo attachment (Steritar) will shortly be available.

Contaflex I, $169; Contaflex II, $199. Case extra.

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Area in inner circle shows critical rangefinder focusing. Area in outer circle for ground-glass focusing.




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## COFFEE BREAK

(*Continued from page 12*)

without a negative? Well, these were important limiting factors. But things are changing right now. On pages 48 to 57 you'll find a really complete article on the Polaroid camera, including MODERN'S exclusive information on how to make permanent negatives with the new Polaroid film. Anyone can do it. And the new and faster films soon to be announced make the Polaroid Land system of photography a serious consideration for all photographers.

### THAT FIRST PICTURE • • •

In the dim past, we seem to recall our first camera. It was a small Japanese affair which took single sheets of cut film. It made only time exposures. Our first pictures showed a suffering parent with either a head or feet missing depending on whether our trouble was lack of a viewfinder or the dark slide still in the holder.

Ann Anthony, secretary to one of MODERN'S contributors—author, playwright and photographer Samson Raphaelson—didn't catch the photographic disease until she began taking dictation from Raphaelson on photographic subjects. And when it had appeared with all symptoms and her new camera was in her hands, an Exakta VX, her parents were not around for that first picture. Neither was Raphaelson. But a cow was. Well, to many people it may look like a cow. But Ann calls it "f/5.6 at 1/250."



**First Cow by Anthony**

### COMING NEXT MONTH • • •

- *Special Exposure Issue!* Everything you need to know to make good exposures in black-and-white and color.
- *How to Buy an Exposure Meter.* What should you look for, what are the differences between exposure meters.
- *How to Test an Exposure Meter.* You can make sure your meter is accurate by some very simple tests.
- *How to Use an Exposure Meter.* To get the most from your meter, you must know how to handle it in any lighting condition. Here you'll see various conditions analyzed and you'll learn how to cope with them.
- *Four Color Exposure Problems.* Color film has far less latitude than black-and-white. See how four difficult subjects were analyzed and exposed properly.

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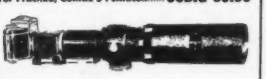
For Kine Exakta, Exa..... **EBAL 34.50**

For Praktica, Contax S Pentacon..... **COBAL 34.50**

Deluxe Bellows Attachment same as above but on a Double Track, to permit minor adjustments without moving camera or subject plus adjustment for horizontal or vertical pictures.

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## MINIFILMS FINEST VALUE YET!!

**Pan Cinor f2.8 ZOOM LENS For all 16mm Cameras, With FINDER AND CASE**
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**BRAND NEW DISC MODEL *MINIFILM SPECIAL* 199.50**



Uninterrupted Focus From 20mm to 60mm with turn of a Lever.
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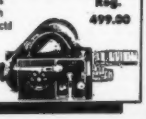


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- Rfdr. Cpld
- With Case & Flashgun

**Only 32.50 used**

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16mm, 3 lens turret, focus through lens while running, with soundsprockets, including 0.9 ctd lens. Reg. 499.00



**259.00**

## USED SLIDE PROJECTOR PARADE



| | Reg. | Special |
|---|---|---|
| TBC Mainliner 300W D.C. Selectron | 59.50 | 31.95 |
| T.B.C. Headliner 300W D.C. Selectron | 49.95 | 29.50 |
| LaBelle 55 300W D.C. Automatic | 95.00 | 55.00 |
| GOLDE HARMONIC 300W D.C. | 56.50 | 29.50 |

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2 Famous 35mm Used Cameras reduced for rapid turnover!



KODAK 35 Rangefinder Model, f3.5 Lens ..... usually 39.50
**now only 29.50**



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**now only 104.50**

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## 35mm BULK FILM LOADER



W/O EMPTY CARTRIDGES **4.95**

W/100 Ft. Fresh Safety Film, Kodak Plus X or XX..... 8.39

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Brand New 2x2 Popular Name 300 Watt Blower Cooled Slide Projector. (We are not permitted to disclose the name.)
WITH FULLY AIREQUIPT AUTOMATIC SLIDE CHANGER AND STURDY CARRYING CASE.

Reg. 59.50 *Minifilm Special* **39.50**

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*FOR ALL 8mm CAMERAS!!*
9 Focal Length Lenses in 1 Serve for every assignment.
**Brand New 219.50**

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Complete With 3 Lenses At A **WHOPPING LOW PRICE...**



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- Single Sprockets for Sound
- Forward or Reverse
- Single Frame Exp
- 8 to 64 F.P.S.

**USED**

LENSES:
15mm f2.8 Wide Angle
25mm f1.9 Normal Angle
75mm f4.5 Telephoto
**236.00** COMPLETE

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2. If you have equipment to trade, check if it is represented in listing and deduct the allowance shown for it in column three.
3. Rush your order (and trade-in equipment if you have such) plus your remittance to cover—or instructions to ship C.O.D. for the balance.

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## EXPOSURE METERS

| | New | Used | Trade-in |
|---|---|---|---|
| Brockway (M3) | $16.95 | ..... | $ 8.00 |
| De Jur Dual Professional | 26.95 | $15.50 | 10.00 |
| GE WD 68 | 24.50 | 11.75 | 8.00 |
| GE PRI | 32.50 | 17.50 | 10.00 |
| GE Mascot PR30 | 15.95 | 9.50 | 6.00 |
| Leica Meter | 24.00 | 15.75 | 10.00 |
| Minox | 21.45 | 13.50 | 8.00 |
| Norwood Director | 32.95 | 16.95 | 10.00 |
| Polaroid | 15.75 | 9.50 | 6.00 |
| Sixti | 23.95 | 15.50 | 10.00 |
| Weston Cadet | 19.95 | 12.50 | 8.00 |
| Weston DR w/case | 16.50 | ..... | 8.00 |
| Weston Master 11 Univ. | 29.95 | 16.95 | 12.00 |

## Lenses for LEICA, CANON, CONTAX, NIKON

| | New | Used | Trade-in |
|---|---|---|---|
| 21 mm f4.5 Zeiss Biogon é | $249.00 | ..... | $130.00 |
| 28 mm f3.5 Seronare W.A. | 134.00 | $ 84.00 | 60.00 |
| 35mm f2.8 Biogon W.A.é | 183.00 | 127.50 | 100.00 |
| 35mm f3.5 Elmar W.A.é | ..... | 48.00 | 35.00 |
| 35mm f3.5 Nikkore W.A. | 97.50 | 57.00 | 40.00 |
| 35mm f2.5 Nikkore W.A. | 149.50 | 97.50 | 70.00 |
| 35mm f3.2 Serenaré W.A. | 94.00 | 72.00 | 45.00 |
| 35mm f2.8 Serenaré W.A. | 110.00 | 78.00 | 50.00 |
| 35mm f3.5 Summarone W.A. | 96.00 | 62.00 | 40.00 |
| 50mm f3.5 Elmaré | 57.00 | 34.00 | 30.00 |
| 50mm f1.4 Nikkoré | 199.50 | 119.00 | 80.00 |
| 50mm f1.5 Sonnaré | 175.00 | 119.50 | 90.00 |
| 50mm f2 Summitar | 88.00 | 63.75 | 45.00 |
| 50mm f2 Summicrone | 156.00 | 106.00 | 85.00 |
| 50mm f1.5 Summarité | 177.00 | 114.00 | 90.00 |
| 85mm f2 Nikkoré | 179.50 | 99.00 | 70.00 |
| 85mm f1.5 Serenaré | 238.00 | 137.50 | 110.00 |
| 85mm f2 Sonnaré Tele | 229.00 | 109.00 | 80.00 |
| 85mm f1.5 Summarexé | 360.00 | 186.00 | 150.00 |
| 90mm f4 Elmaré | 90.00 | 58.00 | 40.00 |
| 100mm f4 Serenaré | 87.00 | 49.00 | 35.00 |
| 135mm f4.5 Leitz Hektor Blk | ..... | 69.00 | 40.00 |
| 135mm f4.5 Hektoré | 135.00 | 88.50 | 75.00 |
| 135mm f3.5 Nikkoré | 145.00 | 85.00 | 62.00 |
| 135mm f4 Serenaré | 108.00 | 69.00 | 50.00 |
| 135mm f4 Sonnaré | 146.00 | 88.00 | 70.00 |
| 135mm f4.5 Steinheil é | 54.95 | 37.50 | 25.00 |
| 200mm f4.5 Telyt é | 156.00 | 104.00 | 75.00 |
| 300mm f5.6 Kilar Repscope é | 284.50 | 178.00 | 120.00 |
| 400mm f5.6 Novoflex é | 189.50 | ..... | 85.00 |

Prompt Free appraisal and Quotation will be gladly rushed to you by return mail. Mail Orders promptly filled. Paid or C.O.D., F.O.B. New York. Note: On C.O.D. kindly include 10% Deposit on Order. Include Postage. Prices Subject to change.

## Feature for Feature . . . Dollar For Dollar . . . it Defies Comparison!

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The 1955 Camera sensation from Wetzlar Germany offering features that compare with the best yet selling for below $100.00

- RAPID TRANSPORT LEVER
- SINGLE WINDOW COUPLED RANGEFINDER AND VIEWER
- INTERCHANGEABLE LENSES
- Shutter Speeds from 1 second to 1/300 of a second
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- Click Stop Lenses
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- Positive Automatic Lens Coupling System
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- Die Cast Aluminum Body
- Rich Pebble Grain
- Leather Trim

**BRAND NEW 35mm LORDOMAT f2.8 Lordon, Coated, Click Stops**

Deluxe Leather Eveready Case..... 9.95

Patented Taco Color Flashgun..... 7.95

**89.50**

## Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

| | New | Used | Trade-in |
|---|---|---|---|
| 28mm f3.5 Angenieux é | $120.00 | $ 78.50 | $ 60.00 |
| 35mm f2.5 Angenieux é | 99.50 | 58.00 | 50.00 |
| 40mm f3.5 Cassaron é | 49.50 | 31.00 | 20.00 |
| 50mm f2.8 Westanar Auto Dia | 69.50 | 44.50 | 30.00 |
| 50mm f1.9 Xenon Autoé | 169.50 | 119.00 | 90.00 |
| 58mm f2 Biotar é | ..... | 49.00 | 35.00 |
| 58mm f2 Biotar preset é | 125.00 | 67.50 | 45.00 |
| 58mm f1.9 Primoplan é | ..... | 44.00 | 30.00 |
| 75mm f1.5 Biotar é | 216.50 | 98.50 | 75.00 |
| 85mm f2.8 Steinheile | 65.00 | 42.00 | 30.00 |
| 90mm f2.5 Angenieux é | 84.50 | 58.50 | 40.00 |
| 90mm f1.8 Angenieux é | 149.50 | 99.00 | 75.00 |
| 90mm f4 Sun é | 51.95 | 24.50 | 20.00 |
| 90mm f4 Sun preset é | 64.95 | 33.50 | 25.00 |
| 135mm f3.5 Angenieux é | 75.50 | 45.00 | 30.00 |
| 135mm f4.5 Steinheil é | 60.00 | 39.50 | 25.00 |
| 135mm f3.8 Sun é | 59.50 | 29.50 | 20.00 |
| 135mm f3.5 Sun preset é | 74.95 | 36.50 | 25.00 |
| 135mm f3.5 Tele Colmar preset é | 84.95 | 44.00 | 35.00 |
| 135mm f4.5 Tele Xenar é | 58.95 | 39.50 | 30.00 |
| 135mm f4 Zeiss Triotar é | 75.00 | 49.00 | 35.00 |
| 180mm f5.5 Tele Xenar é | 82.75 | 54.50 | 40.00 |
| 180mm f2.8 Zeiss Sonnar preset | ..... | 229.00 | 150.00 |
| 240mm f5.5 Tele Xenar é | 115.75 | 78.00 | 55.00 |
| 360mm f5.5 Schneider Tele Xenar é | 169.95 | 114.00 | 80.00 |
| 400mm f5.6 Novoflex é | 189.50 | ..... | 85.00 |
| 400mm f5.5 Tele Magor é | 199.50 | 139.00 | 100.0 |

## ACCESSORIES FOR IMPORTED CAMERAS

| | New | Used | Trade-in |
|---|---|---|---|
| Leitz Focaslide | $ 36.00 | $23.00 | $15.00 |
| Leitz Imarect Finder | 39.00 | 24.00 | 16.00 |
| Leitz B. C. Flashgun | 24.00 | 18.00 | 12.00 |
| Leitz Mirror Reflex Housing | 102.00 | 69.00 | 50.00 |
| Zeiss Revolv. Univ. Finder | 80.00 | 43.00 | 30.00 |
| Zeiss Contameter Close-Up | 81.00 | 43.00 | 30.00 |
| Universal Image Erecting Finder | 24.50 | 16.00 | 10.00 |
| Universal Zoom Finder | 22.50 | 15.00 | 9.00 |
| Micro Ibso Attach. | 108.00 | 79.00 | 60.00 |
| Rapid Leicavit for IIIf | 24.00 | 16.00 | 10.00 |
| Novoflex Bellows for Leica, Contax | 39.50 | ..... | 15.00 |
| Novoflex for Exakta, Pentacon, etc. | 39.50 | ..... | 15.00 |
| Novoflex Reflex Housing for Leica-Contax | 145.00 | ..... | 75.00 |
| Novoflex tripod and Stereo Rackover | 25.00 | ..... | 12.00 |
| Novoflex Universal Panoramic attach. | 11.50 | ..... | ..... |

## LEICA CONTAX NIKON CANON

| | New | Used | Trade-in |
|---|---|---|---|
| Canon IV S 2 f1.8 Serenaré* | $284.00 | $144.00 | $130.00 |
| Contax I f2.8 Tessar | ..... | 46.00 | 30.00 |
| Contax I f2 Sonnar | ..... | 59.00 | 40.00 |
| Contax II f2 Sonnar | ..... | 86.00 | 70.00 |
| Contax III f2 Sonnar | ..... | 109.00 | 80.00 |
| Contax IIA f2 Sonnar c* | 345.00 | 167.00 | 125.00 |
| Contax IIA f1.5 Sonnar c* | 374.00 | 189.50 | 145.00 |
| Contax IIIA f2 Sonnar c* | 383.00 | 194.50 | 150.00 |
| Contax IIIA f1.5 Sonnar c* | 412.00 | 218.95 | 165.00 |
| Leica Std. f3.5 Elmar | ..... | 39.00 | 30.00 |
| Leica IIIA f2 Summar | ..... | 85.00 | 65.00 |
| Leica IIIC f3.5 Elmar c | ..... | 92.50 | 70.00 |
| Leica IIIC f2 Summitar c | ..... | 124.00 | 100.00 |
| Leica IIIF f3.5 Elmar c* | 237.00 | 152.00 | 120.00 |
| Leica IIIF f2 Summitar c* | 268.50 | 148.00 | 130.00 |
| Leica IIIF f2 Summicron c* | 336.00 | 184.50 | 160.00 |
| Leica IIIF f1.5 Summarit c* | 357.00 | 197.50 | 175.00 |
| Leica M3 body | 288.00 | ..... | 150.00 |
| Leica M3 f3.5 Elmar c* | 348.00 | ..... | 175.00 |
| Leica M3 f2 Summicron c* | 447.00 | ..... | 220.00 |
| Leica M3 f1.5 Summarit c* | 468.00 | ..... | 230.00 |
| Nikon f2 Nikkor c* | 269.00 | 154.00 | 105.00 |
| Nikon f1.4 Nikkor c* | 299.95 | 167.50 | 125.00 |

## 35MM SINGLE LENS REFLEX

| | New | Used | Trade-in |
|---|---|---|---|
| Alpa 4 f2.8 Delft Alfinoné* | $239.00 | $159.00 | $125.00 |
| Alpa 5 f1.9 Xenone* | 359.00 | 219.00 | 155.00 |
| Alpa 7 f1.8 Switare* | 459.00 | ..... | 200.00 |
| Exa f2.8 Westar MXc | 85.00 | 46.00 | 35.00 |
| Exa f3.5 Tessar MXc | 109.50 | 67.50 | 50.00 |
| Kine Exakta f3.5 Tessar c* | ..... | 72.50 | 50.00 |
| Kine Exakta II f2 Biotar c | ..... | 109.00 | 85.00 |
| Exakta V f2 Biotar MXc | ..... | 139.00 | 110.00 |
| Exakta VX f2.8 Tessar pre-set MXc | 259.50 | 152.00 | 120.00 |
| Exakta VX f2 Biotar pre-set MXc | 335.00 | 172.00 | 135.00 |
| Exakta VX f2.8 Auto Westanar | 239.50 | 156.00 | 125.00 |
| Exakta VX f1.9 Auto Xenon | 341.70 | 197.00 | 155.00 |
| Exakta VX f2 Auto Westagon | 279.50 | ..... | 149.00 |
| Contaflex f2.8 Tessar Auto RFé* | 169.00 | 87.00 | 70.00 |
| Contax S f2 Biotar P.S.é* | ..... | 109.00 | 75.00 |
| Contax D f2 Biotar P.S.é* | 199.00 | 119.00 | 80.00 |
| Pentacon f2.8 Westanar Auto* | 249.50 | 119.00 | 95.00 |
| Pentacon f2 Biotar pre-set* | 249.50 | 129.00 | 100.00 |
| Praktica FX f2.8 Westar MXc | 99.50 | 42.50 | 30.00 |
| Praktica FX f1.9 Primo MXc | 149.50 | 67.00 | 45.00 |
| Praktica FX f2 Biotar P.S. MXc | 169.50 | 84.00 | 65.00 |
| Praktiflex f2 Biotar c | ..... | 69.00 | 45.00 |
| Rectaflex f2 Xenon RF é*, case & shade | 350.00 | 137.50 | 105.00 |

## EKTACHROME (35mm 20 exp.)

3 times as fast as Kodachrome

1 roll (Daylight or Indoor)..... 1.85

DEVELOPING & MOUNTING..... 1.25

Reg. Price 3.10

SUPER SPECIAL — Orig. Factory Packed

3 rolls for 7.50

AT MINIFILM ONLY..... **2.85**

## 35mm EKTACHROME / ANSCO COLOR RELOADS

These Reload Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air Conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges packed at the factory. THE ONLY THING DIFFERENT IS THE PRICE. Take a tip from film-wise professionals . . . USE 1956 DATED MINIFILM RELOADS. Daylight or Indoor.

## KODAK'S MIRACLE TRI-X

A Revolution In Black & White 200 Daylight — 160 Tungsten

35mm 20 Exp. Reloads 6 Rolls for 2.49

35mm 36 Exp. Reloads 4 Rolls for 2.39

Bulk Film, 100 ft. ..... 5.75

## 120-620 EKTACHROME

120-620 EKTACHROME 3 Rolls 5.50

828 EKTACHROME 3 Rolls 4.95

Prices Above Include Developing

All Film Above Factory Packed

## EKTACHROME

20 Exp. Reloads 1 Roll ..... 2.50

20 Exp. Reloads 3 Rolls..... 6.65

Prices Above INCLUDE Developing and Mounting

BULK FILM—28 FT.

8 Free Carts—10.95

## ANSCO COLOR

20 Exp. Reloads 1 Roll ..... 1.95

20 Exp. Reloads 3 Rolls..... 5.55

BULK FILM—28 FT.

8 Free Carts—7.95

## 35mm KODACHROME

20 Exp. 1956 Dated

3 Rolls ..... 5.55

FAST MAIL ORDER—Please enclose 20¢ EXTRA for postage & handling on all film orders.

# 30 DAY FREE TRIAL PERIOD

# 10% DOWN!

You Can Buy That Camera Now Under Minifilm's Time Payment Plan with just 10% Down—10% A Month. Trade In of Your Old Equipment Can Also Be Accepted As Down Payment.

## 35MM CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| Ansco Karomat f2 RF MX¢ | $125.00 | $ 73.50 | $ 55.00 |
| Argus A2 f4.5 | | 14.50 | 9.00 |
| Argus C-3 RF case and flash | 66.50 | 32.50 | 28.00 |
| Argus C4 f2.8 RF MX | 84.50 | 46.50 | 35.00 |
| B&H Feton f2 RF MX | 498.00 | 265.00 | 200.00 |
| Bolsey B f3.2 RF ¢ | 49.50 | 24.50 | 15.00 |
| Bolsey B-2 RF, case and flash | 66.50 | 34.00 | 25.00 |
| Bolsey B22 f3.2 RF ¢* | 69.50 | 35.50 | 30.00 |
| Bolsey C f3.2 Reflex RF ¢* | 89.50 | 39.95 | 30.00 |
| Bolsey C22 f3.2 Reflex RF ¢* | 99.50 | 67.50 | 50.00 |
| Clarus f2.8 RF¢* | | 37.50 | 30.00 |
| Contessa f2.8 RF meter MX¢* | 153.00 | 86.50 | 70.00 |
| Ditto 99 f2.8 Rap. Seq. ¢* | 49.00 | 37.00 | 25.00 |
| Edinex III RF f2 Xenone* | 64.50 | 41.50 | 30.00 |
| Kodak 35 f3.5 RF¢* | | 29.95 | 20.00 |
| Kodak Flash Bantam f4.5¢* | 56.00 | 29.00 | 20.00 |
| Kodak Bantam 828 f4.5 | | 18.00 | 12.00 |
| Kodak Bantam Spec. f2 RF ¢ | | 57.00 | 40.00 |
| Kodak Pony 828 f4.5 C* | 29.50 | 17.00 | 12.00 |
| Kodak Pony 135 f4.5 C* | 29.75 | 18.00 | 12.00 |
| Retina II f2 Xenon RF | | 59.00 | 40.00 |
| Kodak Retina IIA RF MX¢ | 127.50 | 72.50 | 65.00 |
| Kodak Signet f3.5 Ektar RFC* | 87.50 | 46.50 | 40.00 |
| Kodak Town & Country f3.3 RF case & flash | 75.00 | 49.00 | 30.00 |
| Minox IIIS chain & case* | 139.50 | 85.00 | 60.00 |
| Minox II f3.5¢ | | 49.50 | 30.00 |
| Mercury II f2.7¢* | 41.50 | 19.50 | 12.00 |
| Robot f2.8 Tessar Rap Seq. | | 39.00 | 25.00 |
| Robot II f2 Biotar Rap Seq. | | 54.00 | 30.00 |
| Robot IIA f1.9 Xenon Rap Seq. ¢* | 89.50 | 57.00 | 40.00 |
| Robot Star f1.9 Xenon Rap Seq. ¢* | 127.50 | 79.50 | 55.00 |
| Voigt Prominent f2 RF MX¢ | 220.00 | 131.50 | 100.00 |
| Voigt Prominent f1.5 RF MX¢ | 270.00 | 137.25 | 105.00 |
| Voigt Vitessa f2 RF MX¢ | 127.50 | 84.00 | 55.00 |
| Voigt Vito II f3.5¢* | 54.50 | 31.00 | 25.00 |
| Voigt Vito III f2 RF MX* | 119.50 | 79.50 | 55.00 |

## 35MM STEREO CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| Edixa Stereo f3.5¢ | $ 69.50 | $ 39.50 | $ 30.00 |
| Illoca II f3.5¢* | 69.50 | 49.50 | 30.00 |
| Kinder f3.5 RF¢* | 99.50 | | 45.00 |
| Kodak f3.5¢* | 84.50 | 57.50 | 40.00 |
| Revere f3.5 RF¢* | 174.50 | 77.00 | 70.00 |
| Stereo Realist f3.5 RF¢* | 159.00 | 74.50 | 60.00 |
| Stereo Realist f2.8 RF¢* | 198.50 | 119.00 | 95.00 |
| TDC Colorist f3.5¢* | 99.99 | 69.00 | 45.00 |

## 2¼x2¼ REFLEX CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| Ansco Auto Reflex f3.5¢ | $189.25 | $ 84.00 | $ 60.00 |
| Ciroflex B f3.5¢ | | 29.00 | 20.00 |
| Ciroflex C f3.5/400c | 75.00 | 37.00 | 25.00 |
| Ciroflex D f3.5¢ | 75.00 | 48.00 | 30.00 |
| Ciroflex E f3.5/400¢* | 99.50 | 59.50 | 40.00 |
| Ciroflex F f3.2 MX¢ | | 72.00 | 50.00 |
| Dejur f3.5¢* | 99.50 | 49.50 | 30.00 |
| Exakta 66 f2.8 Tessar MX¢ | 319.50 | 218.00 | 165.00 |
| Graflex 22 f3.5 C* | 93.00 | 47.50 | 35.00 |
| Hasselblad 476.8 Ektar/1600 C* | 476.00 | 279.00 | 215.00 |
| Hasselblad f2.8 Ektar/1000C* | 379.50 | 212.50 | 175.00 |
| Ikoflex IA f3.5 Tessare* | 96.00 | 59.00 | 35.00 |
| Ikoflex IIA Auto f3.5 Tessar MX¢* | 126.00 | 74.95 | 60.00 |
| Kodak Reflex I f3.5¢* | | 37.00 | 25.00 |
| Kodak Reflex II f3.5¢* | | 59.00 | 40.00 |
| Primar Reflex II f3.5 Tessar¢* | 169.00 | 124.00 | 90.00 |
| Ricohflex VI f3.5¢* | 44.95 | 22.00 | 15.00 |
| Rolleicord I f4.5 Triotar | | 39.00 | 25.00 |
| Rolleicord II f3.5 Triotar | | 47.50 | 30.00 |
| Rolleicord III f3.5 Xenar¢* | | 67.50 | 45.00 |
| Rolleicord IV f3.5 Xenar MX¢ | 149.50 | 79.50 | 70.00 |
| Auto Rollei f3.5 Xenar | | 78.00 | 60.00 |
| Auto Rollei f3.5 Tessar | | 88.95 | 65.00 |
| Auto Rollei IIB f3.5 Xenare* | | 98.50 | 80.00 |
| Auto Ro lei IIB f3.5 Tessare* | | 107.50 | 90.00 |
| Auto Rollei IIB f2.8 Tessare* | | 149.50 | 110.00 |
| Latest Rollei III f3.5 Xenar MX¢ | 234.50 | 138.00 | 110.00 |
| Latest Auto Rollei III f3.5 Tessar MX¢ | 249.50 | 154.00 | 120.00 |
| Latest Auto Rollei 2.8 C f2.8 Xenctar MX¢ | 300.50 | 183.50 | 160.00 |

## ROLL FILM CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| Ansco Super Speedex f3.5 RF¢* | $119.50 | $ 79.50 | $ 60.00 |
| Kodak Tourist II f4.5¢* | 72.50 | 39.50 | 28.00 |
| Kodak Cheyron f3.5 RF 800 MX | 198.50 | 142.50 | 100.00 |
| Kodak Medalist I f3.5 Ektar | | 56.00 | 45.00 |
| Kodak Medalist II f3.5 Ektare* | 304.75 | 112.00 | 80.00 |
| Polaroid Highlander | 69.95 | 42.50 | 30.00 |
| Polaroid Lande* | 89.75 | 42.00 | 35.00 |
| Polaroid Pathfinder f4.5 RF | 249.50 | 162.00 | 123.00 |
| Super Ikonta A f3.5 Tessar RF¢* | 99.00 | 57.00 | 40.00 |
| Super Ikonta B f2.8 Tessar RF ¢* | 139.00 | 87.50 | 65.00 |
| Super Ikonta BX f2.8 Tessar RF¢* | 163.00 | 102.00 | 75.00 |
| Super Ikonta C f3.5 Tessar RF¢* | 114.00 | 62.00 | 45.00 |
| Voigt Bessa II f3.5 RF MX¢ | 124.50 | 69.00 | 50.00 |

## PRESS CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| 23 Ann. Graphic RF f4.5 lens | | $ 84.50 | $ 60.00 |
| 34 Ann. Graphic RF f4.7 lens | | 92.00 | 60.00 |
| 45 Ann. Graphic RF f4.7 lens | | 97.00 | 80.00 |
| 2¼x3¼ Century Graphic f4.5 KRF ¢* | $145.45 | 99.00 | 75.00 |
| 4x5 Super D Graflex f5.6 Ektar Auto Diac* | 299.50 | 159.00 | 115.00 |
| 2x3 Linhof Super Tech RF 3-lenses comp. | 569.90 | 339.50 | 280.00 |
| 4x5 Linhof Super Tech RF f4.5 MX | 389.75 | 207.00 | 165.00 |
| 2¼x3¼ Pacemaker Speed f4.5 KRF¢* | 313.95 | 147.50 | 120.00 |
| 3¼x4¼ Pacemaker Crown f4.7 KRF¢* | 267.45 | 149.00 | 110.00 |
| 4x5 Pacemaker Speed f4.7 KRF¢* | 315.45 | 172.50 | 135.00 |

## SLIDE PROJECTORS

*Blower cooled

| | New | Used | Trade-In |
|---|---|---|---|
| Ampromatic, 500W. Automat, case* | $ 84.50 | $ 41.50 | $30.00 |
| Argus PB 300, case* | 48.50 | 27.00 | 20.00 |
| GoldE Cromatic Auto 300 W, case* | 59.95 | | |
| GoldE Manumatic 300 W.* | 58.50 | 27.50 | 20.00 |
| GoldE Coronet 300 W, case* | 44.75 | 22.00 | 15.00 |
| GoldE Reflex 300 W. case 2¼* | 86.50 | 49.00 | 35.00 |
| Kodaslide Merit 150 W | 26.10 | 16.50 | 10.00 |
| Kodaslide Highlux III 300 W case* | 56.50 | 38.50 | 25.00 |
| Kodaslide Signet 500W* | 72.50 | 49.00 | 35.00 |
| Kodaslide Table Viewer 4x | 37.50 | 27.00 | 20.00 |
| LaBelle 22 Automatic 200 W* | 69.00 | 46.50 | 35.00 |
| LaBelle 55 Automatic 500 W* | 95.00 | 55.00 | 40.00 |
| LaBelle 75 Auto Remote 500 W case* | 154.95 | 99.50 | 75.00 |
| Nord Stereo 300 W* | 99.50 | 69.00 | 50.00 |
| Revere 444 300 W* | 69.50 | 39.50 | 30.00 |
| SVE Instructor 300 W slide & strip* | 89.50 | 57.50 | 40.00 |
| TDC Headliner 300W Semimatic* | 49.99 | 29.50 | 20.00 |
| TDC Mainliner 300W Semimatic* | 59.50 | 31.00 | 25.00 |
| TDC Model D 300W Semimatic* | 67.50 | 36.95 | 28.00 |
| TDC Streamliner 500 W Semimatic* | 84.50 | 49.50 | 35.00 |
| TDC Duo 300W 2¼* | 67.50 | 36.95 | 28.00 |
| TDC Duo 500W 2¼* | 84.50 | 52.50 | 40.00 |
| TDC Project-or-View 150W | 69.50 | 47.00 | 35.00 |
| TDC Project-or-View 200W* | 77.50 | 48.50 | 35.00 |
| TDC Stereo Projector 500W* | 169.50 | 105.00 | 80.00 |
| TDC Stereo Projector View 300W* | 144.50 | 98.50 | 70.00 |
| Viewlex V 22C 300 W strip & slide* | 86.75 | 55.00 | 40.00 |
| Viewlex V33L 300W Auto* | 67.00 | 41.50 | 30.00 |
| Viewlex V35L 500W* | 79.95 | 47.50 | 35.00 |

PROCESS THE NEW COLOR FILMS —with CONFIDENCE— MINIFILM PROUDLY INTRODUCES ITS AIR CONDITIONED LABORATORY FOR THE DEVELOPING AND PRINTING OF ALL NEW EASTMAN KODAK AND ANSCO COLOR FILMS.

*35mm Color Film Developing*

| | |
|---|---|
| Ansco Color Mounted | 1.00 |
| Ektachrome Mounted | 1.25 |
| Kodachrome Mounted | 1.50 |
| 120-620 Ektachrome | 1.00 |
| 120-620 Ansco Color | .75 |

*Quality Color Prints*

| | |
|---|---|
| Wallet | 20¢ |
| 2x (2¼ x 3¼) | 25¢ |
| 3x (3¼ x 4) | 47¢ |
| 4x (4 x 5) | 57¢ |
| 5x (5 x 7) | 89¢ |
| 8x (8 x 10) | 1.85 |

*SLIDE DUPLICATES*

5 for 1.00 — 25 for 4.00

## 8MM CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| B&H 220 f2.5¢ | $ 49.95 | $ 27.00 | $ 20.00 |
| B&H 134V f2.5¢ | 89.95 | 47.00 | 35.00 |
| B&H 134TA f1.9 Turé | 159.95 | 99.50 | 75.00 |
| B&H 172 B f1.9 Mag. ¢ | 164.95 | 102.50 | 80.00 |
| B&H 172A f1.9 Mag. Turé | 199.95 | 119.50 | 95.00 |
| Bolex C 8 f2.5 Yvar ¢ | 89.50 | | 40.00 |
| B & H 252 f2.3 Montereyé | 59.95 | 39.00 | 28.00 |
| Bolex B8 f2.8 Yvar Ture | 119.50 | 79.00 | 55.00 |
| Bolex H8 Leader f1.9 Turé | 259.50 | 149.00 | 115.00 |
| Bolex L 8 f2.8 Yvaré | 89.95 | 49.00 | 35.00 |
| Bolex H 8 De Luxe f1.9 Turé | 365.75 | 247.50 | 200.00 |
| Bolex 8mm Pancinor f2.8¢ | 219.50 | 144.00 | 110.00 |
| Kodak Brownie f2.7¢ | 37.50 | 22.50 | 15.00 |
| Kodak Brownie f1.9¢ | 46.75 | 32.00 | 25.00 |
| Cine Kodak Reliant f2.7¢ | 84.50 | 52.00 | 35.00 |
| Cine Kodak Magazine f1.9¢ | 149.50 | 82.50 | 65.00 |
| De Jur Citation f2.5¢ | 77.50 | 39.50 | 30.00 |
| De Jur Embassy f2.5 Mags | 106.95 | 69.50 | 55.00 |
| De Jur Fadematic f1.9¢ | 149.50 | 93.00 | 65.00 |
| Keystone K-29 Pathfinder f2.8¢ | 49.95 | 29.50 | 20.00 |
| Keystone K-30 Capri f2.8¢ | 54.95 | 34.50 | 25.00 |
| Keystone K-32 Olympic f2.5¢ | 79.95 | 46.50 | 30.00 |
| Keystone K-35 Olympic Tur f1.9¢ | 119.95 | 77.50 | 60.00 |
| Keystone Bel Air f2.5 Mags | 89.50 | 52.00 | 35.00 |
| Keystone Riviera f1.9 Mag Turé | 139.95 | 92.50 | 65.00 |
| Revere 50 f2.8¢ | 49.50 | 24.00 | 18.00 |
| Revere 55 f2.8¢ case | $73.50 | $44.50 | $30.00 |
| Revere 88 f2.5¢ | 74.00 | 33.50 | 25.00 |
| Revere 99 f2.8 Turé | 99.50 | 54.50 | 35.00 |
| Revere 80 f2.5¢ | 97.50 | 46.50 | 35.00 |
| Revere 84 f1.9 Turé | 147.50 | 84.00 | 70.00 |
| Revere 67 f2.8 Mag Turé | 119.50 | 59.50 | 60.00 |
| Revere 40 f2.5 Mage | 99.50 | 53.50 | 40.00 |
| Revere 44 f1.9 Mag Turé | 154.50 | 94.50 | 65.00 |
| Revere B61 f1.9 Mage | 137.50 | 81.50 | 60.00 |
| Revere B63 f2.5 Mag Turé | 142.50 | 84.00 | 58.00 |

## 8MM PROJECTORS

| | New | Used | Trade-In |
|---|---|---|---|
| Ampro Futurist 750 W Case | $149.95 | $ 84.50 | $ 60.00 |
| B&H 221 500 W Case | 84.50 | 49.50 | 35.00 |
| B&H Monterey 500 W Case | 99.50 | 55.75 | 45.00 |
| B&H Regent 500 W Case | 179.95 | 104.00 | 80.00 |
| Bolex M-8 500 W Case | 169.50 | 114.00 | 85.00 |
| De Jur 750 W Case | 159.50 | 84.00 | 65.00 |
| De Jur 1000 W Cordomatic Case | 177.50 | 105.00 | 85.00 |
| Keystone K70C Brightbeam 500 W Case | 79.90 | 44.95 | 35.00 |
| Keystone K80 500 W Case | 99.65 | 67.50 | 45.00 |
| Keystone K 95 750 W Case | 119.50 | 74.50 | 60.00 |
| Keystone K109 750 W Splicer Case | 159.50 | 89.50 | 65.00 |
| Kodak Brownie 300 W Case | 62.00 | 41.95 | 30.00 |
| Kodascope 8-71A 1000 W | 110.00 | 72.50 | 50.00 |
| Revere 85 500 W | 114.50 | 59.25 | 45.00 |
| Revere 90 750 W | 125.00 | 77.00 | 60.00 |

## 16MM CAMERAS

| | New | Used | Trade-In |
|---|---|---|---|
| Auricon Cine Voice f1.9 ¢ | $ 749.00 | $538.00 | $375.00 |
| Arriflex 16 (complete 3 lenses) | 1990.00 | | |
| Bell and Howell Automaster Mag. Tur f1.9 | | 129.00 | 100.00 |
| B&H 200 f2.5 Mag ¢ | 174.95 | 114.50 | 85.00 |
| B&H 200T f1.9 Mag Turé | 244.95 | 158.00 | 125.00 |
| B&H 70DA f1.9 Tur | | 149.00 | 110.00 |
| B&H 70 DL f1.9 Tur ¢ | 365.50 | 218.00 | 175.00 |
| Bolex H16 Leader f1.9 Tur ¢ | 269.50 | 151.00 | 120.00 |
| Bolex H16 Leader (3 lenses comp) ¢ | 399.45 | 236.00 | 180.00 |
| Bolex R-16 De Luxe f1.4 Tur Octamtr ¢ | 486.00 | 319.00 | 250.00 |
| Bolex Pan Cinor f2.8 Case ¢ | 349.50 | 199.00 | 165.00 |
| Cine Kodak Mag. f1.9 | | 66.00 | 50.00 |
| Cine Kodak Royal Mag. f1.9 ¢ | 169.50 | 104.50 | 80.00 |
| Cine Kodak Special II f1.9 ¢ Tur | 990.00 | 599.00 | 400.00 |
| Keystone A-9 f2.5 ¢ | 99.50 | 57.50 | 40.00 |
| Keystone A12 f1.9 Tur ¢ | 159.50 | 97.00 | 70.00 |
| Keystone K50 f2.5 Mag ¢ | 129.50 | 82.50 | 60.00 |
| Keystone K55 f1.9 Mag Tur ¢ | 175.00 | 117.00 | 80.00 |
| Pathe Super 16 Tur ¢ | 450.00 | 229.00 | 180.00 |
| Revere 16 f1.9 Mag¢ | 182.50 | 87.00 | 60.00 |
| Revere 26 f1.9 Mag Tur ¢ | 212.00 | 105.00 | 70.00 |
| Victor IV f1.9 Tur | | 89.00 | 65.00 |

## 16MM PROJECTORS

| | New | Used | Trade-In |
|---|---|---|---|
| Ampro Imperial 1000 W Case | $299.50 | $197.00 | $150.00 |
| Bolex G-16 750 W (8mm & 16mm) | 339.50 | 235.00 | 150.00 |
| B&H 273A Statesman 750 W Case | 199.95 | 119.00 | 100.00 |
| B&H 173 Diplomat 1000 W Case | 299.95 | 185.00 | 150.00 |
| Keystone A82 750 W Case | 139.50 | 76.00 | 60.00 |
| Keystone K161 750 W Splicer Case | 159.50 | 87.95 | 65.00 |
| Kodascope Royal 1000 W | 240.00 | 164.00 | 115.00 |
| Revere 48 750 W | 160.00 | 97.00 | 60.00 |

## 16MM SOUND PROJECTORS

| | New | Used | Trade-In |
|---|---|---|---|
| Ampro De Luxe Stylist 1000 W Case | $419.85 | $265.00 | $185.00 |
| Ampro Premier 40 1000 W Case | 579.00 | 397.00 | 250.00 |
| B&H 285C 750 W Case | 449.95 | 249.50 | 200.00 |
| B&H 285 BI 1000 W Case | 514.95 | 319.00 | 230.00 |
| B&H 202C 1000 W Magnetic Case | 699.00 | 444.50 | 375.00 |
| Kodascope Pageant 1000 W Case | 375.00 | 259.00 | 190.00 |
| Movie Mite 63LM 300 W Case | 275.50 | 163.00 | 115.00 |
| Revere SP16 750 W Case | 325.00 | 163.00 | 135.00 |
| Victor Lite Wt. 60-4 750 W Case | 395.00 | 269.00 | 180.00 |

## ENLARGERS

| | |
|---|---|
| 35 .....35mm only. | C .....Condenser |
| 2¼ .....up to 2¼x2¼ | D .....Diffusion |
| 23 .....up to 2¼x3¼ | CL .....Colorite |
| 2-35 .....both 35 and 2¼x2¼ | AU .....Auto Focus |
| 45 .....up to 4x5 | |
| 57 .....up to 5x7 | |

| | New | Used | Trade-In |
|---|---|---|---|
| 23C or CL De Jur II f4.5 ¢ | $ 98.50 | $ 67.50 | $ 45.00 |
| 23C or CL De Jur I f4.5 | 126.50 | 82.50 | 60.00 |
| 57D Elwood S2 | 69.00 | 44.50 | 30.00 |
| 35C Federal 135 f4.5 storway | 49.95 | 29.50 | 20.00 |
| 23D Federal 240 f7.9 storway | 24.95 | 14.50 | 10.00 |
| 23D Federal 269 f6.3 storway | 39.75 | 24.50 | 15.00 |
| 23C Federal 279 f6.3 storway | 46.95 | 34.50 | 25.00 |
| 23CL Federal 269CL f6.3 storway | 53.00 | 32.00 | 25.00 |
| 23C Federal 311 f4.5 storway | 69.25 | 43.50 | 30.00 |
| 23CL Federal 315CL f4.5 | 80.00 | 49.50 | 40.00 |
| 45D Federal 450 f4.5 | 109.50 | 67.00 | 50.00 |
| 45C Federal 470 f4.5 | 129.50 | 82.50 | 60.00 |
| 45CL Federal 450CL f4.5 | 114.75 | 69.50 | 50.00 |
| 23D Fotolarger Merit f6.9 | 23.96 | 14.50 | 10.00 |
| 23D Fotolarger D69 f6.9 | 34.95 | 20.50 | 15.00 |
| 23D Fotolarger D45 f4.5 | 48.20 | 27.50 | 20.00 |
| 45D Fotolarger 100DC545 f4.5 | 93.95 | 56.50 | 40.00 |
| 23C Solar 120 | 69.50 | 42.00 | 30.00 |
| 45D Solar 45D | 86.50 | 49.00 | 35.00 |
| 57D Solar 57D | 86.50 | 49.00 | 35.00 |

¢...cooled *...flash synchronized

# MINIFILM CAMERA CORP.

*Where Customers Become Friends*

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*(bet. 46th & 47th Sts.)* JUdson 2-1416

Please rush me the following equipment.....

..... Price.....

Enclosed is balance due.....

Ship Equiet. C.O.D. (10% down required).....

*Name* .....

*Address* .....

*City*..... *Zone*..... *State*.....

Please send TIME PAYMENT & Information.

# the last word

### 3-D illusion

Sirs:

Lacking 3-D equipment, I tried creating a two-dimensional illusion of



depth. This shot was made with a Rolleicord, 1/100 at f/8 on Plus-X.

Chicago, Ill. Helen DiBiase

### The filing problem

• *In our March issue we printed a letter from Charles Kingman asking for advice on how to file* MODERN *articles for future reference. With thanks to all the readers who responded, the following are excerpts from as many letters as we have room to print.*

Sirs:

As I read MODERN each month, I jot down (by subject matter) interesting bits of information along with references on 3 x 5 file cards. Not only does this preserve my copies of MODERN, but it also provides a ready reference source in a convenient form.

Cleveland, Ohio Homer Falls

Sirs:

I can't see what the fuss is about. If clipping one article spoils another one on the back, why not buy an extra copy? It can't happen *every* month—so what is an extra 35c spent on a hobby say four or five times a year?

Taos, N. M. John Pringle

Sirs:

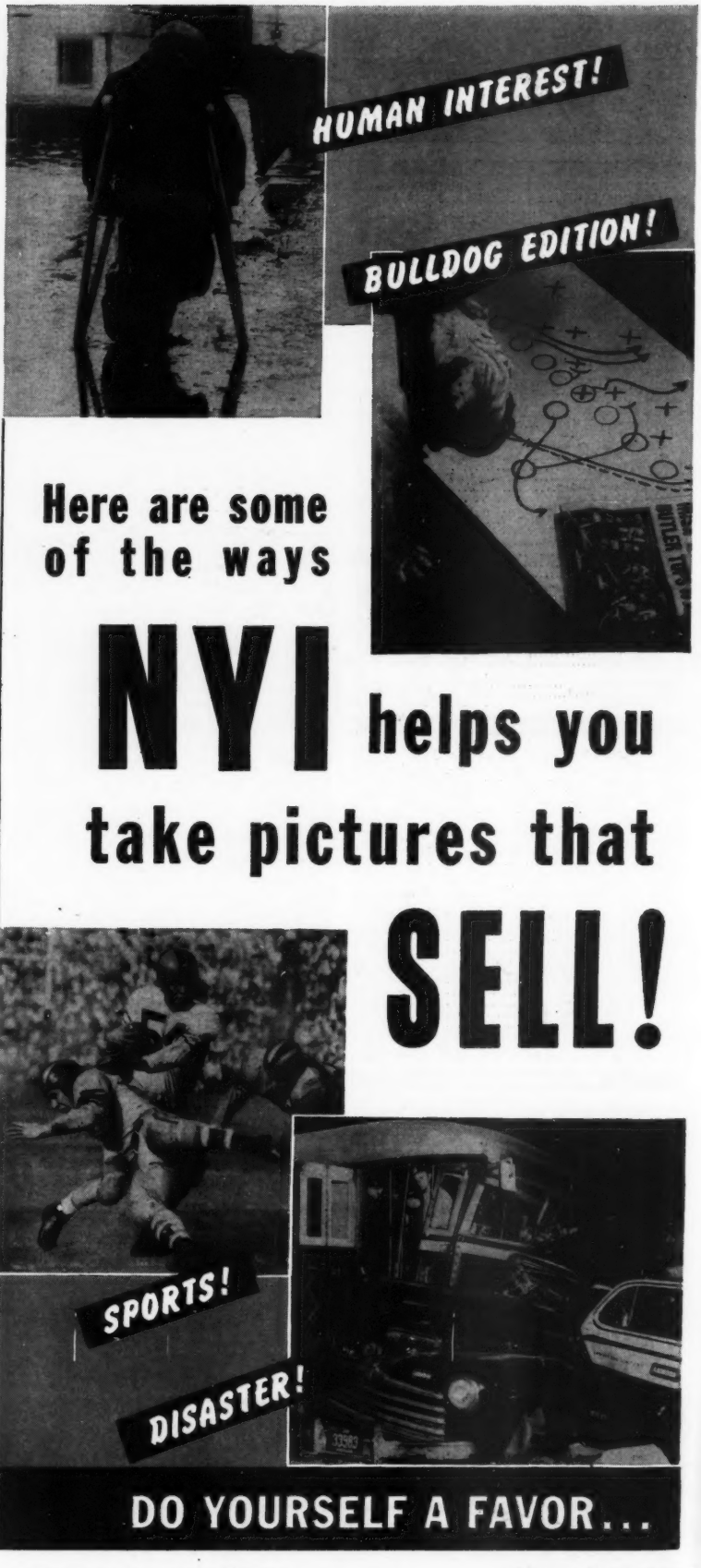
I find a ring binder practical for filing purposes. When an article or articles are printed back-to-back, I clip the pages, punch holes in the sides, and file them in order in the binder. If I want to keep only one side of a page, I mount it on plain paper before punching it for filing.

Asheville, N. C. Jane Anne Luther

Sirs:

I maintain several steel files of various sizes, each labeled as to subject matter. I file related articles in folders

(*Continued on page 20*)



# WHERE ELSE COULD I GO SO FAR-SO FAST!



ANNUAL INDIANAPOLIS CLASSIC!







NYI TRAINING MADE IT ALL POSSIBLE!

*"How time flies when you do work you enjoy! Seems like yesterday I started working in the photography department of the Indianapolis Times, one of our country's leading newspapers. Now I'm director of photography here! I have 5 people working under me . . . AND I MAKE 4 TIMES AS MUCH AS WHEN I STARTED IN 1946 (with a year out for the Korean War)! The professional know-how acquired at NYI not only helped me land my job at the Times, but also made possible my rapid advancement. Photography is a terrific field, and NYI training opens wide the door to success. Where else but in photography could I go so far, so fast . . . and do work I enjoy!"*

Henry C. Glesing, Jr.

DIRECTOR OF PHOTOGRAPHY, THE INDIANAPOLIS TIMES
PRESIDENT AND A FOUNDER, INDIANAPOLIS PRESS PHOTOGRAPHER'S ASSOCIATION
MEMBER, NATIONAL PRESS PHOTOGRAPHER'S ASSOCIATION

This letter from Henry Glesing is additional proof that photography PLUS NYI training pays off in more money and in an exciting new career. NYI graduates are now in well-paid jobs, running their own studios, adding to their incomes with spare-time photography, or free-lancing on thrilling assignments. Most important of all, YOU can make the big money you've always dreamed about — not only in your own home town but in far-away places as well!

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Send for the new 45th Anniversary Edition of our big FREE illustrated book. It's crammed full of exciting and beautiful photos taken by NYI graduates. You'll read about the many ways you can earn money in photography through our unique *LEARN-BY-DOING* method. Make photography YOUR business — and join the ranks of successful men and women all over the world.

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GARTEL "$" SAVER$

WANTED! 1000 NEW COLOR FILM CUSTOMERS

If YOU haven't tried McGREGOR COLOR FILM, this ad is meant for YOU. We are making this sensational offer to get YOU to try this nationally advertised film. Fresh 1956 factory pack.

1 Roll 35mm, 12-Exp.
1 Roll 35mm, 36-Exp.
BOTH ONLY.... 3.95
(Day. or Tung.)

YOU get a total of 48 exposures at about 8c a "shot" including process, and mounting. All this at LESS than cost of black-and-white film!

8 mm Reg. 3.19 2 FOR 5.25

16 mm 100' Reg. 9.95 EACH 5.95

(Process Included)

AERO EKTACHROME

Original sealed Kits with film, chemicals for home process., instructions. NEW emulsion (late 1954) not to be confused with old style Aero Ektachrome.

5¼" x 20' — 7.95 5½" x 40' — 12.95
9½" x 75' — 39.95

TO CUT FILM USERS—this means pennies per sheet!

KITS for Home Processing
1½ gal. 2.49
4½ gal. 4.95

35mm RELOADS
100ASA, 10 times faster than other color films! 20-EXP. 3 for including process & mount. 4.79

Save 3.95 A Roll!
16mm KODACHROME
FRESH, 100' rolls, 1955 short dated. E. K. Process incl. Reg. 10.40
NOW ONLY 6.45

Save 4.00 A Roll!
16mm ANSCO COLOR
Orig. factory pack & sealed. 1954 date. Ansco process incl.
NOW ONLY 5.99

35mm SAFETY FILM — FRESH 1956

BULK

PLUS X—SUPER XX
100' — 2.79 20 exp. 3 for 1.00
50' — 1.50 36 exp. 3 for 1.50
This is the same film we supply to the most exacting professionals.

RELOADS

HOME PORTRAIT METER
Makes professional quality portraits with any camera. Meter shows you where to place your lights. Comes with 32-page booklet containing various portrait examples. Special 2.97

SAVE $8! BRAND NEW!
NORWOOD EXPOSURE METER
For flash or electronic flash. (Please specify). Set dial . . . sight subject . . . That's all! Supplies perfect solution to accurate exposure. Reg. 11.95 special! 3.92

35mm ANSCO COLOR
New emulsion types 534 & 535. Fresh 1956 Day. or Tung.
RELOADS, 20-Exp.
3 for $3.50

ANSCO COLOR BULK
28' w/ 8 ctdgs 7.50
56' w/10 ctdgs 13.95
112' w/10 ctdgs 24.95
Factory fresh 1956 dated

NEW E. K. TRI-X
35mm RELOADS
This new film is 2 times faster than Super-XX. So fast, you can take indoor shots by existing light! Indoors at night without flash! Better than 200ASA! Reloaded from factory-fresh film! GUARANTEED.
20 Exp. 3 ROLLS $1.29
FACTORY FRESH

TO PROFESSIONAL & BULK USERS OF 35MM KODACHROME. 100' rolls, DAYLIGHT Kodachrome, dated Dec. 1954. Reg. $60 per 100'. Our price only $29.95! Guaranteed to Dec. 1955. E.K. will process film in lengths of 15' or more AT NO CHARGE. On less than 15', E.K.'s cost is 75c for processing alone. At our low price, a roll of 36 Exp. will cost you only $2.25 *including processing!* 100' only $29.95

35mm INFRA-RED
Limited supply. Order now! RELOADS ONLY. fantastically fast — ASA100! A photographer's dream film. Brand new emulsion recently released by E. K.
20-EXP. ROLLS 3 for 1.50

You Can Be Sure with This 1956 Dated
8mm MOVIE FILM
We're proud to list this FINEST of film stock at a price MOST FAVORABLE TO YOU! This is the VERY BEST 8mm film available. Yet, we offer it at our usual below-the-market price.
3 rolls 3.75
(Price includes process.)

GARTEL PHOTO SUPPLY COMPANY
EAST MEADOW Long Island, N. Y.
(Please include postage with order)


# the last word

(*Continued from page 18*)

under proper index numbers, and use a file index for cross references.
Ecorse, Mich. W. B. Spears

Sirs:

I remove the index from each issue, make notations alongside articles of interest, and paste the index on 5 x 7 sheets of paper that can be kept in a looseleaf binder. When I want a particular article, the binder index is a quick reference source.
Chicago, Ill. Mrs. Harold Kluehe

Sirs:

I don't see why anyone has to clip copies of MODERN at all. I just file my copies on a shelf as I finish them, buy your index at the end of the year—and have no trouble at all locating any article I want later on.
Cambridge, Mass. Clark Hoffman

Sirs:

The answer to Mr. Kingman's problem is not a gimmick from a reader, but a change in MODERN'S format. Simply print one page of article and one page of ad. Follow this plan throughout the book and the problem would be solved for everyone.
Tallahassee, Fla. Edna Knowlton

• *Except for one thing—we'd be out of business!—Ed.*

### About mikes

I plan to buy a tape recorder (as a result of what I learned in "Dr. Cinema Says . . ."), but I don't like crystal mikes. Can't I buy a recorder with some other type of mike?
Lexington, Ky. Alfred Bahm

• *Crystal mikes are standard on most tape recorders, but in most cases you can substitute any other kind you like. Mikes are interchangeable on many magnetic recording outfits.—Ed.*

## PLENACHROME: REPORT OF ITS DEATH WAS GREATLY EXAGGERATED

It seems we were a bit too anxious to bury Ansco Plenachrome film.

In a news story on page 17 of the April issue we announced the marketing of a new Ansco film, All-Weather Pan. The story stated that Ansco had decided to discontinue Plenachrome (an orthochromatic film) and replace it with All-Weather Pan.

We have been informed by Ansco that this was incorrect and that Ansco will continue to market Plenachrome. The rest of the article was O. K.


New ZEISS IKON 35mm Cameras with novel rapid film transport




CONTINA I-a & II-a

The speed with which the NEW Continas can be operated will amaze you. Their optical quality is outstanding — as the name Zeiss Ikon implies. And they are *attractively priced.*

One flick of the lever at top of camera advances the film and cocks the shutter. Fast lenses in rigid mounts — no bellows. Prontor SVS shutter has speeds to 1/300 sec. and self-timer. Fully synchronized. And the Contina II-a has a built-in photoelectric exposure meter. Use 35 mm film cartridges, yielding 36 exposures in color or black-and-white.

Contina I-a, with Novar f/3.5 lens, $54. Contina II-a, with Novar f/3.5 lens, $75; with Novicar f/2.8 lens, $86. (Case extra)

*At leading dealers.*
*Write for literature.*

CARL ZEISS, INC.
485 Fifth Ave., New York 17
Made in West Germany

ZEISS IKON

# SENSATIONAL!

# PEERLESS BREAKS PRICES!

**Never Before..**

**HAS ANYONE DARED OFFER SUCH FANTASTIC BARGAINS... VALUES LIKE THESE!!!**

**PLENTY ON HAND! BRAND NEW! VERY LATEST MODELS! German Import!**

Save $87.00! 35 mm Single-Lens Reflex

## RIVAL 35 MX REFLEX

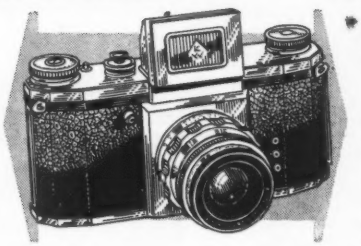
*with f2.8 Coated Lens*
*A 139.50 Value!*
*New Low Price!*

**52.50** Ship. Wt. 5 lbs.

THREE FLASH CONTACT POINTS ON CAMERA FACE
• Built-in Synchronization for Flash and Strobe • Combined Reflex Finder and Eye-Level Sportsfinder • Focal Plane Shutter Speeds ½ to 1/500 • Auto Film Transport and Shutter Cocking

**RIVAL 35-MX REFLEX WITH**

| | |
|---|---|
| f1.9 Coated Meyer | Value $169.50 ..... $7.50 |
| f3.5 Coated Preset Tessar | Value $139.50 ..... $9.95 |
| f2.8 Coated Preset Tessar | Value $169.50 ..... $5.95 |
| f2 Coated Taylor Hobson Cooke | Value $330.00 ..... $9.50 |
| f2 Coated Preset Zeiss Lens | Value $220.00 ..... $4.95 |



Brand New 135mm f4.5 Ctd. ALBINAR Telephoto Lens 29.50
List $59.95

Save $85.55! 35mm Single-Lens Reflex

## PRAKTICA FX

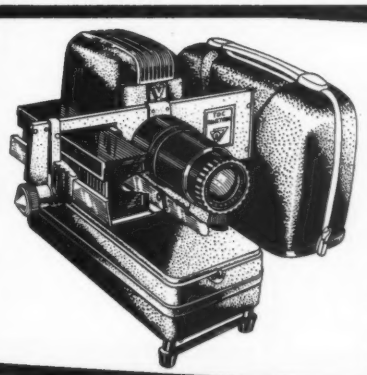
*with f2.8 Coated Lens*
*A $139.50 Value!*
*NEW LOW PRICE!*

**53.95** Ship. Wt. 5 lbs.

THREE FLASH CONTACT POINTS ON CAMERA FACE
• Built-in Synchronization for Flash and Strobe • Combined Reflex Finder and Eye-Level Sportsfinder • Focal Plane Shutter Speeds ½ to 1/500 • Auto Film Transport and Shutter Cocking

**PRAKTICA FX**

| | |
|---|---|
| with f1.9 Ctd. Meyer | Value $189.50 .... $9.50 |
| with f3.5 Ctd. Preset Tessar | Value $139.50 .... 74.95 |
| with f2.8 Ctd. Preset Tessar | Value $169.50 .... 79.95 |
| with f2 Ctd. Preset Zeiss Lens | Value $220.00 .... 99.95 |
| with f2 Ctd. Taylor Hobson Cooke | Value $330.00 .... 82.95 |



THREE GREAT NAMES MAKE THE MOST SENSATIONAL OFFER IN SLIDE PROJECTOR HISTORY!

PEERLESS TDC BELL & HOWELL

SAVE $21.05! BRAND NEW! 300 WATT Blower Cooled Projector

## TDC Showpak 300

COMPLETE WITH CASE AND SEMIMATIC CHANGER!
• ALL METAL CONSTRUCTION • BLOWER COOLED
• 4" COATED ANASTIGMAT LENS • MICRO TILT
• STURDY — Designed to withstand plenty of travel and wear
• Discontinued Model

TOTAL LIST $61.00!

Complete Outfit . . . **39.95**

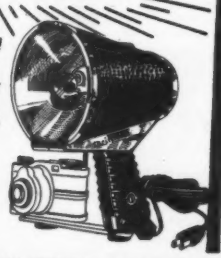
Ship. Wt. 16 Lbs.

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SAVE $33.55! Brand New! Latest Models!
Factory Packed! Complete One Piece Unit

## Thrift-Lite II X

ELECTRONIC FLASH UNIT



• Super Fast Flash — 1/1000 Seconds
• Completely Portable
• Unit Weighs Only 1.7 lbs.

Please State Name of Your Camera When Ordering!

Only At Peerless! List $59.50!

**25.95** Ship. Wt. 5 Lbs.

## A PEERLESS EXCLUSIVE BUY!

SAVE $54.00! BRAND NEW 2¼ x 2¼

## PEERFLEKTA II

★ CAMERA ★ CASE ★ FLASHGUN

**Twin-Lens Focusing Reflex**

*with f3.5 Coated Lens* **29.95**

AN $83.95 VALUE!

Ship. Wt. 7 Lbs.



• Built-in Flash Synchronization • Fingertip Focusing • Sportsfinder • 9 Speed Shutter 1 to 1/200 Seconds • Body Shutter Release • Double Exposure Prevention • Matched Coated Lenses are Coupled in Helical Mount • Accepts 120 Roll Film

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3 FULL PAGES OF SENSATIONAL PEERLESS VALUES!

**2 MORE PAGES of Sensational Buys!**




# PEERLESS LEADS THEM ALL!

SAVE $285.80 ! USED !

**PATHE Super 16**
16mm TURRET MOVIE CAMERA
1" f1.9 Cid. Wollensak List $511.30!
• Exclusive Pathe Full Frame Follow Focus
• Speeds 8 to 80 Frames
Ship. Wt. 11 Lbs.
**225.00**

**Zeiss CONTAX'S**
Late Models, Used, Guaranteed with Built-in Flash Synchronization
CARL ZEISS CONTAX IIA, with f2 Cid. Sonnar Lens.....List 345.00 **167.00**
CARL ZEISS CONTAXIIA, with f1.5 Cid. Sonnar, Built-in Meter .....List 412.00 **216.50**

SAVE $42.55 ... USED

**KODAK SIGNET**
f3.5 Coated Ektar Lens List $87.50!
• Flash Synchronized
• Double Exposure Prevention
• Coupled Rangefinder
• and Viewfinder
Ship. Wt. 5 Lbs.
**44.95**

SAVE $56.85 ! USED ! LATEST !

**35mm CONTESSA MX**
f2.8 Coated Carl Zeiss Tessar List $142.00!
• Full Flash Synch.
• Coupled Rangefinder
• Compur Rapid Shutter, Speeds from 1 to 1/500
Ship. Wt. 5 Lbs.
**85.95**

A PEERLESS SPECTACULAR!
Save $78.00! Brand New! German Model!

**35mm Super Certo DOLLINA II**
★ CAMERA ★ CASE ★ FLASHGUN
with f2.8 Coated Tessar
TOTAL LIST $133.95!
**55.95**
Ship. Wt. 5 Lbs.
• Split-field Coupled Rangefinder
• Synchro Shutter • Double Exposure Prevention

2¼ x 3¼ Anniversary

**Speed Graphic Press Outfit**
with f4.5 Kodak Lens USED
• Coupled Kalart Rangefinder
• Synchro Flashgun
Ship. Wt. 12 lbs.
**87.00**

## PEERLESS SUPER BUYS!
EVERYONE GUARANTEED ONE FULL YEAR!

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| | New | Used |
|---|---|---|
| Ansco Karomat, f2 Xenon c* | $134.50 | $ 73.50 |
| Argus C4, RF, f2.8 c* | 89.50 | 46.00 |
| Bolsey B2, RF, f3.5 c* | 59.50 | 24.75 |
| Bolsey C, f3.2 RF Reflex, c* | 89.50 | 39.95 |
| Kodak 35 RF, f3.5 c* | .... | 37.50 |
| Kodak Flash Bantam, f4.5 c* | .... | 28.95 |
| Kodak Pony 828, f4.5 c* | 29.50 | 21.00 |
| Kodak Pony 135, f4.5 c* | 34.75 | 21.50 |
| Kodak Retina IIA, f2. c* | 127.50 | 72.50 |
| Kodak Retina IIIC, MX, f2 Xenon c* | 185.00 | 118.00 |
| Kodak Bantam RF, f3.8 c* | 59.75 | 39.95 |
| Kodak Stereo "35", f3.5 c* | 84.50 | 64.50 |
| Minox IIIs, f3.5 c*, case-chain | 139.50 | 85.00 |
| Minox II, f3.5 c* | .... | 49.50 |
| Mercury II, f2.7 c* | .... | 19.00 |
| Robot Star, Coated f1.9* | .... | 87.50 |
| Revere Stereo, f3.5 c* | 174.50 | 77.00 |
| Stereo Realist, f3.5 c* | 159.50 | 74.50 |
| Voigtlander Prominent, f1.5 c* | 270.00 | 136.95 |
| Voigtlander Vito II, f3.5 c* | 54.50 | 29.50 |
| Voigtlander Vito III, f3.5 c* | 99.50 | 69.50 |
| Voigtlander Vitessa f2 c* | 127.50 | 89.50 |

### CONTAX, LEICA, CANON, NIKON

| | | |
|---|---|---|
| Canon, f1.8 Serenar, c* | 284.00 | 144.00 |
| Contax II, f2 Zeiss Sonnar | .... | 86.00 |
| Contax III, f2 Sonnar, B-I-M | .... | 109.50 |
| Leica IIIa, f2 Summar | .... | 84.50 |
| Leica IIIc, f3.5 Elmar c* | .... | 92.00 |
| Leica IIIc, f2 Summitar c* | .... | 124.00 |
| Leica IIIf, f2 Summitar c* | 259.50 | 148.95 |
| Leica IIIf, f2 Summicron c* | 336.00 | 186.50 |
| Leica IIIf, f1.5 Summarit c* | 357.00 | 198.00 |

### ROLL FILM CAMERAS

| | | |
|---|---|---|
| Kodak Chevron, f3.5 1/800 c* | 198.50 | 142.50 |
| Kodak Medal I, f3.5 Ektar, RF | .... | 56.00 |
| Kodak Medal II, f3.5 Ektar c* | .... | 112.00 |
| Polaroid 110 Path., f4.5 c* RF | 249.50 | 148.95 |
| Polaroid 80, Coated Lens, c* | 69.95 | 42.50 |
| Voigt Bes IIRF, Skop c, MX | 124.50 | 68.95 |
| Voigt Bes IIRF, f3.5 Hel c, MX | 169.50 | 89.00 |

### REFLEX CAMERAS

| | | |
|---|---|---|
| Ansco Auto Reflex, f3.5 c* | 189.50 | 87.00 |
| Ciroflex B, f3.5 | .... | 29.50 |
| Ciroflex C, f3.5, 1/400 | .... | 37.50 |
| Ciroflex D, f3.5 c* | .... | 47.00 |
| Ciroflex E, f3.5 c*, 1/400 | .... | 58.00 |
| Ciroflex F, f3.2 c*, 1/400, MX | .... | 67.50 |
| Exakta "66", f2.8 Preset Tessar c | 319.50 | 198.50 |
| Graflex 22, f3.5 c* | 93.00 | 47.00 |
| Hasselblad, f2.8 Ektar c* | 379.50 | 212.50 |
| Ikoflex IIa, f3.5 Tessar, c* | .... | 74.95 |
| Kodak Reflex I, f3.5 c* | .... | 36.95 |
| Kodak Reflex II, f3.5 c* | .... | 58.00 |
| Rolleicord II, f3.5 Zeiss | .... | 47.00 |
| Auto Rollei, f3.5 Xenar, s.t. | .... | 78.95 |
| Auto Rollei, f3.5 Tessar, s.t. | .... | 88.95 |
| Auto Rollei, f2.8 Xeno, c*, MX | 309.50 | 183.50 |
| Auto Rollei, f2.8 Plan, c* MX | 309.50 | 183.50 |
| Rolleicord V, MX, f3.5 Xenar c* | 134.55 | .... |

### SINGLE LENS—REFLEX '35's'

| | | |
|---|---|---|
| Exa, f2.8 Westar, MX, cf | 85.00 | 46.50 |
| Kine Exakta, f2.8 Tessar* | .... | 87.95 |
| Kine Exakta II, f2 Biotar | .... | 119.00 |
| Kine VX, f3.5 Tessar, MX, c* | 199.00 | 137.95 |
| Kine VX, f2.8 P-S Tes., MX, c* | 259.50 | 157.00 |
| Contaflex Automatic, f2.8 Tessar, c* | 169.00 | 86.95 |
| Rectaflex, f2 Xenon, c* | 295.00 | 137.50 |

### 16mm MOVIE CAMERAS

| | | |
|---|---|---|
| Cine Kodak Magazine, f1.9 | 150.00 | 67.00 |
| B & H 70D, Turret, f1.9 | .... | 149.50 |
| Auricon Cine Voice | 695.00 | 539.50 |
| B & H 200 Turret, f1.9 | 244.95 | 157.50 |

(Symbols: RF Coupled Rangefinder, c Coated, * Flash Shutter)

**Only 10% Down • EASY TERMS!**

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AT THE LOWEST PRICES EVER!

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SAVE $55.00! Brand New!
**7 x 50 BINOCULARS**
• Individual Focus • Lightweight
List $77.95!
**22.95**

• PRISM! • BRAND NEW! • HIGH POWER! • COATED LENSES! • ALL METAL CONSTRUCTION!
COMPLETE WITH LEATHER CASE AND STRAPS!

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| 7 x 50 Binocs.—C.F.—Now Only | 24.95 | 8 x 30 Binocs.—I.F.—Now Only | 18.95 |
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Add 10% F. E. Tax I.F.—Individual Focus C.F.—Central Focus

WHILE THEY LAST! FAMOUS!
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**KINE EXAKTA VX**
With f2.8 COATED C. Z. PRESET Tessar
• Built-in Synchronization Flash & Strobe
• 29 Shutter Speeds from 12 to 1/1000 Seconds
• Built-in Self-Timer
• Interchangeable Lens Mount
List $259.50
**164.50**
Ship. Wt. 5 Lbs.
Kine Exakta VX with f2 Cid. C. Z. Preset Lens. List $335.00—184.50

SAVE $64.55 ! BRAND NEW !

**ROLLEICORD IV**
2¼x2¼ Twin-Lens Reflex
with f3.5 Coated Xenar Lens
• Full Flash Synchronization
• Shutter Speeds from 1 to 1/500 Sec.
• Discontinued
List $149.50!
**84.95**
Ship. Wt. 7 Lbs.

SAVE $28.50 ... USED

**TDC MAINLINER**
2 x 2 SLIDE PROJECTOR
With Selection Auto Changer
• Coated Lens
• 300-Watt Lamp
• Blower Cooling
• Fingertip Focusing
Ship. Wt. 16 Lbs.
**31.00**
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**ARGUS C-3 OUTFIT**
★ CAMERA ★ CASE ★ FLASHGUN
f3.5 Coated Lens
• Coupled Rangefinder
• Speeds to 1/300
• Clip-On Carrying Case
Ship. Wt. 7 Lbs.
**32.50**
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| NORWOOD DIRECTOR | 32.95 | 16.95 |
| G.E. PR-1 | 32.50 | 17.95 |
| WESTON CADET | 19.95 | 12.95 |

Average Shipping wt. 3 lbs.

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**BOLEX H-16 Leader**
With f1.9 Coated Lens
List $269.50 **Used 149.50**

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|---|---|---|
| BOLEX H-8 LEADER, f1.9 Cid. Lens | 259.50 | 145.95 |
| BOLEX 8mm B8 Turret, f2.8 Cid. Lens | 119.50 | 69.50 |

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# UNBEATABLE EXCLUSIVE BUYS!

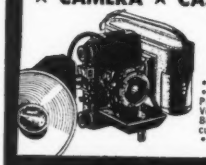
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SAVE $43.00! BRAND NEW!

## 35mm WELTI I

★ CAMERA ★ CASE ★ FLASHGUN

f2.9 Ctd. Meyer Trioplan



Total list 75.95! Ship. Wt. 5 lbs. **32.95**

• 9 Shutter Speeds—1 Sec. to 1/200 • Built-in Flash • Double Exposure Prevention • Parallax Corrected Viewfinder • Auto Film Counter • Body Shutter Release • Helical Focus Mount • Depth of Focus Scale • Tripod Socket

## Zeiss SUPER IKONTA'S



| | List | USED |
|---|---|---|
| ZEISS SUPER IKONTA A, f3. Ctd. Tessar Synchronized | 99.00 | 56.95 |
| ZEISS SUPER IKONTA B, f2.8 Ctd. Tessar, Synchronized | 139.00 | 87.00 |
| ZEISS SUPER IKONTA C, f3.5 Ctd. Tessar, Synchronized | 114.00 | 98.00 |
| ZEISS SUPER IKONTA BX, f2.8 Ctd. Tessar, Synch., built-in Meter | 163.00 | 102.50 |

## 35mm LEICA CAMERAS



BRAND NEW! LATE MODELS! Savings Priced! Never Lower!

LEICA IIIF with built-in Self Timer, f2 Ctd. Summitar Lens. Formerly 368.00 **259.50**
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LEICA IF with f2 Ctd. Summitar Lens . . . . . 228.00 **154.30**

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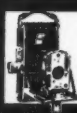


2½" x 3¼" ENLARGER with 3½ f4.5 Coated Lens — List $99.50! **59.50**

• Accepts Sizes from 35mm to 2¼"x3½" • Two-element Cond. Illumination System

SAVE $47.75! USED!

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PICTURE-IN-A-MINUTE — List $89.75

• Coated Lens • Built-in Flash Synch. • Focuses from 3½ feet to infinity • Takes 3¼"x4¼" Pictures — Ship. Wt. 10 Lbs. **42.00**

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8mm MOVIE CAMERA — List $49.95!

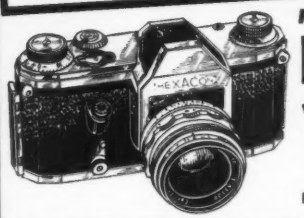
f2.5 Coated Lens — **27.00**

• "Sun Dial" Lens-Setting Device • Continuous and Single Frame

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Famous 35mm Single-Lens Reflex Camera

## HEXACON



with f2.8 Coated Preset Tessar — A $299.75 Value! **94.95**

• Delayed Action Self-Timer • Built-in Synchronization for Flash and Strobe • Shutter Speeds from 1 to 1/1000 • Prism Eye-Level Through-The-Lens Focusing • Automatic Exposure Counter — Ship. Wt. 5 lbs.

HEXACON WITH: f2 Ctd. Taylor Hobson Cooke . . . . . Value $400.00 . . **94.95**
f1. Ctd. Preset Meyer . . . . . Value $299.75 . . **94.95**
f2 Ctd. Zeiss Preset Lens. . . . . Value $359.00 . . **124.95**

GREAT SAVINGS! BRAND NEW! PRECISION

## PENTACON D with f2.8 Coated Preset Tessar

• Built-in Synchronization for Flash & Strobe • Shutter Speeds from 1 to 1/1000 • Automatic Exposure Counter • Delayed Action Self-Timer • Pentacon D, f2 Ctd. Zeiss Preset . . Val. $359.59 . . **134.95**

A $299.75 Value! **104.95**

BRAND NEW 135mm f4.5 Ctd. **ALBINAR** Telephoto Lens — List $59.95 — **29.50**

Save $32.00! Brand New! Special Purchase!

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with f2.9 Coated Triopian Lens ★ 35mm CAMERA ★ CASE AND ★ FLASHGUN

A $51.95 Value! All For Only . . . . . **19.95**

• Built-in Flash Synchronization • Wide Range of 9 Shutter Speeds • Built-in Optical Viewfinder • Double Exposure Prevention — Ship. Wt. 5 Lbs.

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MOVIE PROJECTOR



with 1" f1.6 Lens — List $159.50! **84.50**

• 400 Foot Capacity • Still and Reverse • 750-Watt Lamp • Carrying Case — Ship. Wt. 30 Lbs.

AT THE LOWEST PRICE EVER! SAVE $50.00!

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TAPE RECORDER OUTFIT



Complete with Microphone, Case & Take-up Reel! — List 119.95

• Records up to 2 full hours & Plays Back at 3¾" per Second • Fast Forward & Rewind Speeds • Sturdy Lightweight • Attractive Carrying Case. **69.95** — Ship. Wt. 25 Lbs.

RIVAL PLASTIC SOUND RECORDING TAPE
3 Rolls 5" Tape Value 10.50 only $4.45 — 3 Rolls 7" Tape Value $16.50 only $6.98

## SENSATIONAL OFFER!

SAVE $23.55! BRAND NEW!

## SVE Model B



2 x 2 SLIDE PROJECTOR — 5" COLOR CORRECTED LENS • Discontinued

• Lightweight • In Riviera Green • 300 Watt Lamp • Blower Cooled — List $49.50! **25.95** — Ship. Wt. 17 Lbs.

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USED! LATE & LATEST MODELS!



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|---|---|---|---|
| ROLLEICORD III, f3.5 Ctd. Zeiss | List 124.50 | | 98.95 |
| ROLLEICORD III, f3.5 Ctd. Xenar | List 134.75 | | 69.95 |
| AUTO ROLLEI MX, f3.5 Ctd. Xenar | List 219.50 | | 117.95 |
| AUTO ROLLEI MX, f3.5 Ctd. Tessar | List 239.50 | | 127.00 |



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| B & H 134TA, Turret, f1.9 ¢ | 159.95 | 99.00 |
| B & H 172B Magazine, f1.9 ¢ | 164.95 | 101.95 |
| B & H 172A Mag Turret, f1.9 ¢ | 199.95 | 119.00 |
| Bolex f2.8 Pan Cinor ¢ | 219.50 | 146.95 |
| Kodak Brownie, f1.9 ¢ | 46.75 | 31.50 |
| DeJur Citation, f2.5 ¢ | 77.50 | 38.95 |
| Keystone K-32 Olympic, f2.5 ¢ | 79.95 | 46.00 |
| Revere 80, f2.5 ¢ | 97.50 | 45.00 |
| Revere 99 Turret, f2.8 ¢ | 99.50 | 54.00 |
| Revere 40 Mag. f2.5 ¢ | 99.50 | 53.00 |
| Revere 84 Turret, f1.9 ¢ | 147.50 | 78.50 |
| Revere 44 Turret Mag. f1.9 ¢ | 154.50 | 94.00 |

### 8mm MOVIE PROJECTORS

| | | |
|---|---|---|
| Revere P-90, 750 Watts | 159.50 | 67.50 |
| Keystone K109V, 750 W. Case | 159.50 | 88.95 |
| Kodak Brownie, Case | 62.00 | 39.95 |
| DeJur, 1000, Watts, Case | 177.50 | 105.00 |
| B & H 221, 500 W, with Case | 99.95 | 49.00 |

### 16mm MOVIE PROJECTORS with Cases

| | | |
|---|---|---|
| B & H Statesman, 750 W, f1.6 | 199.95 | 117.50 |
| Keystone A-82, 750 W, f1.6 | 139.50 | 75.95 |
| Keystone K161V, 750 W, Split | 159.50 | 85.95 |
| Revere P48, 750 W, f1.6 | 182.50 | 95.00 |

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| | | |
|---|---|---|
| Viewlex V-33, ¢ | 67.00 | 39.95 |
| TDC Duo, 500 W. 2¼x2¼x35mm | 84.50 | 52.50 |
| TDC Duo, 300 Watt Projector | 67.50 | 35.95 |
| TDC Headliner, 200 Watt | 33.50 | 22.50 |
| TDC Showpak, 300 Watt, Case | 52.50 | 28.95 |
| Golde Nuklanumatic, 300 Watt | 56.50 | 27.00 |
| Argus, PB8300, Case | 48.50 | 27.00 |
| SVE AAA, Strip & Slide, 300 W. | 72.50 | 44.50 |
| La Belle 75 Automatic, Case | 154.95 | 97.00 |

### PRESS CAMERAS

| | | |
|---|---|---|
| 4x5 Ann. Graphic, RF, f4.7 | | 97.00 |
| 2¼x3¼ Century, Ctd. f4.5, * | 111.50 | 66.95 |
| 3¼x4¼ Super D, f4.5 Ektar ¢* | 269.50 | 138.95 |
| 4x5 Super D, f5.6 Ektar ¢* | 279.50 | 147.95 |
| 2x3 Linhof, RF, 3 lenses | 569.90 | 339.50 |
| 4x5 Linhof, f4.5 lens, MX | 389.75 | 207.00 |

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|---|---|---|
| Star D Conquest Tripod with Elevator & Panhead | 19.95 | 13.95 |
| 40x40 Radiant 08 Beaded Tripod Screen. | 15.95 | 10.95 |
| 8x10 Contact Printer, Famous Make | 125.00 | 50.00 |

(Symbols: RF Coupled Rangefinder, ¢ Coated, * Flash Shutter)

**Only 10% Down • EASY TERMS!**

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## EXCLUSIVE!

SAVE $36.55! BRAND NEW!

## FLEXTAR



GERMAN-IMPORT! FILM LENS REFLEX! A $53.40 Value

with f3.5 Coated Lens Complete with Flashgun and Case! — **16.95** — Ship. Wt. 7 lbs.

• Twin-Lens Focusing Reflex • Takes 12 Pictures on 120 Roll • Synchronized for Flash • Compact • Easy to Operate

**10 DAY FREE TRIAL** 10 Day Trial with Full Money Back Guarantee! 1 Full Year of Service! All items offered subject to prior Sale! Add Estimated Shipping Costs. We'll refund every cent not used. If you prefer C.O.D. please send 10c deposit!

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# PEERLESS CAMERA

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**Add** THAT DISTANT SCENE...



**Add** THAT EXCITING CLOSE-UP...



**Add TO YOUR HOME MOVIES with**

**Elgeet**

**TELEPHOTO MOVIE LENSES**

An Elgeet telephoto lens opens new worlds of home movie thrills. No detail is too distant to be captured clearly and brilliantly. It puts you right in the midst of fast-moving action. It permits you to make candid shots of children, natural, true-to-life. And it magnifies small objects like flowers and insects to screen-filling size.

Your dealer has an Elgeet lens to fit your camera and budget.

for **8mm Cameras** from $17.95

for **16mm Cameras** from $47.50

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**"How to Take More Exciting Movies"**

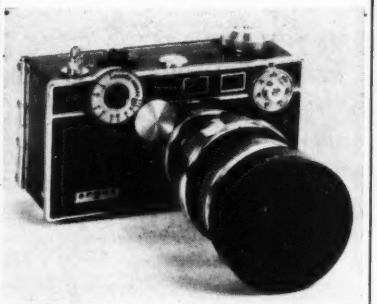


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838 SMITH ST. ROCHESTER N. Y.
*"Makers Of The World's Finest Lenses"*


# new products

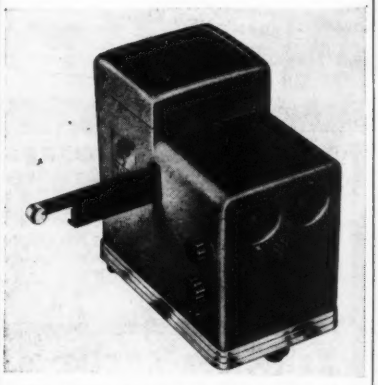
### Telephoto Lens for Argus

A 135mm Elitar-Soligor f/4.5 true telephoto lens has been designed for the Argus C2 and C3 cameras. Both removal of the normal lens and installation of the telephoto can be done by the owner. The telephoto is made in Japan. Price, $49.95. For more information, write:
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### Nord Stereo Projector

Cool operation and f/3.5 projection lenses are featured in the Nord stereo projector for standard stereo mounts. It will accept both cardboard- and glass-mounted slides. The fan-cooled Nord delivers 1000 watts of illumination from two 500-watt projection bulbs. Adjustment knobs are conveniently located in the Nord, and operation is claimed to be easy. Price, less case, $99.50. For more information, and free descriptive literature, write:
AREL, INC.
4916 SHAW, ST. LOUIS, MO.



### Tiffen Filters For New Ektachrome

Tiffen filters are now available for Ektachrome F—the new flash-type Ektachrome for 35mm cameras. (See MODERN'S Special Report on *pages 44-47* evaluating both tungsten and daylight types of this film.)

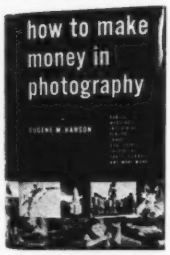
The new filters are Type 85C for use with Ektachrome F outdoors, Type

(*Continued on page 28*)


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**by EUGENE M. HANSON**

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Total value both items $204.00
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**With all new features!**

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**SLIDE FILE FOR 300 35mm SLIDES**
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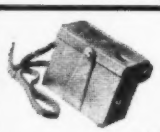
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**With Automatic Slide Changer for 35mm Slides Like New $56.50**
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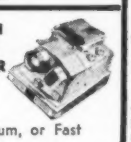


Save ⅔rds the price
**LEICA IIIF 35mm CAMERA**

- f/.2 Summitar Lens
- Red Dial Model

Like New **$174.50**

**Special 1¢ Bonus with Camera**
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**35mm SLIDE PROJECTOR**

- Fully Automatic
- Fade in—Fade out
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- Includes carrying case



**Special Sale Price $119.50**
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**10" reflector—Clamp—& Socket make one set**



Minimum order—3 sets



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**Home Movie Editor and Viewer**
**LATEST CRAIG KE 8mm or 16mm MOVIE EDITOR**
Comes with case for portability and storage
Special **$79.50**



**For 1¢ more own a Brand New! Broadway 4 Socket Bar Lite**
Metal Case Included

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**1½" f/1.4 Telephoto Lens**
**For Cine-Kodak 8mm Magazine Cameras Reg. $61.45**
**Our Price—Now $42.95**
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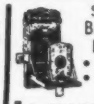
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For Cine-Kodak 8mm Magazine Cameras. Reg. $97.00
**Our Special! $36.50**
**1c More gives you this bonus . . .**
**Complete set of color filters in handsome pigskin case.**

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- Synchronized
- f/.2 Sonnar Lens
- Built in Exposure Meter
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**Extra 1c Bonus, Brand New BC Flash Gun**
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See your pictures in one minute!
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**POLAROID 95A CAMERA**

- Coated Lens
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**Sale priced at only $89.75**
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**LATEST 1955**
**8mm Revere 80 Movie Camera**

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- 5 speeds
- Single frame exposures
- Lock run feature

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**For 1c more you get a**
Genuine Leather Compartment Case
With room for filters, extra lenses, film meter, and accessories



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- All gear driven
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Takes 2¼" x 2¼" pictures on 120 roll film.

- 1/300th Shutter
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- Case & Flash included

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**Broadway's Special $75.45**
**Bonus with this camera—1c Extra**
**Brumberger 2¼" x 2¼" 300 watt blower cooled slide projector.**

Use a meter for best pictures!
Brand New!
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- Measures incident or reflected light
- Supersensitive cell included

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The Automatic Exakta VX with the latest creation by Carl Zeiss — the New glamorous f/2.0, Biotar 58-mm. lens with Automatic Diaphragm! This is another milestone in the uninterrupted progress of Exakta technique since this famous camera was designed two decades ago. The Automatic Exakta VX with Penta Prism eye-level viewfinder and Split-image Rangefinder and 58-mm., f/2.0 Automatic Zeiss Biotar Lens is priced at $392. Also available with waist-level finder. • The Automatic Exa has most of the advantages of 35-mm., automatic, single-lens, reflex photography in a camera foolproof enough for a child to use. The Automatic Exa is equipped with the 50-mm., f/2.8 Automatic Isco Westanar Lens. Automatic Exa with Isco Westanar f/2.8, 50-mm., Lens is priced at $129.50. Automatic Exa with Isco Westanar f/2.8, 50-mm., lens and Penta Prism, $159.50. Automatic Isco Westanar alone, $69.50. • Should you choose to make one of these cameras yours — you will have this assurance: In any company of cameras whether foreign or domestic, there is nothing to challenge the distinction of an Exakta or Exa.

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- Built-in Synch
- Metal Construction
- Complete with CASE & BC FLASHGUN

Reg. $55.35

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**A TERRIFIC BUY!**



New single-lens reflex camera from Zeiss. Built-in rangefinder, automatic diaphragm.

Used **$97.50**

F:2.8 TESSAR

**LEICA IIIF**

The very latest "Red Dial" model with fully synchronized shutter, speeds for 1 sec. to 1/1000 sec. built-in rangefinder.



**$197.50** Used

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Brand New

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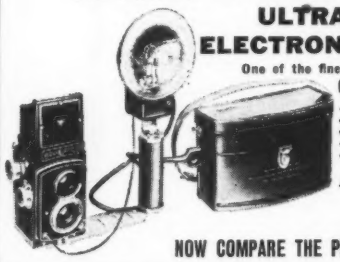
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**COMPARE THESE FEATURES..**

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- Guide #250 for B&W

Reg. 89.50

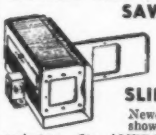
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| Conquest Elevator | $19.95 | $13.95 |
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A top-quality imported

**2¼x2¼ REFLEX CAMERA**

with **BUILT-IN RANGEFINDER** and all these outstanding features • F:3.5 ctd. lenses • Synch Shutter • Rachet Wind . . . and the most outstanding feature of all . . .

Reg. $44.95

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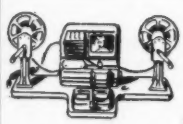
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complete with action Editor, rewinds, splicer.

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From 35mm to 135mm

**$17.95**

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**Quick-Set TRIPLEX TRIPOD**



Nat'l Adv. elevator tripod at $17.95

Now Only 9.95

**NOW IS THE TIME TO BUY THAT LENS!**

**STILL**

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**MOVIE 8MM**

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| 7mm F2.5 W.A. | $18.50 |
| 6.5mm F1.9 8-ELEMENT W.A. RETROFOCUS | 28.75 |
| 1½" F3.2 FOCUS MT. | 10.75 |
| 1½" F2.9 FOCUS MT. | 12.95 |
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| 1½" F1.9 FOCUS MT. | 23.25 |

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| 3" F3.5 FOCUSING | 22.75 |
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| 8mm x 25′ dble. roll.. | $3.00 | $2.40 |
| 8mm x 25′ dble. mag. | 3.75 | —— |
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| 16mm x 100′ roll..... | 8.55 | 6.95 |
| 35mm x 20 exp..... | 2.70 | 2.00 |
| 35mm x 36 exp..... | 4.00 | 3.00 |

**COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!**
**1956 DATE** — Price includes Processing & mtg.
8mm x 25′ dble.....$1.98 ea.
3 for $5.75.....6 for $11
35mm x 20 Exp.....$1.79 ea.
3 for $5.00.....6 for $9.75
16mm x 50′ Mag.....$5.25 ea.....3 for $15
8mm dble. or 16mm x 100′ roll $5.50 ea. 3 for $15.75
**SPECIAL** 35mm x 20 exp. Tung.....4 for $5.

**BULK KODACHROME**
16mm x 100′ roll (Kodak Processing Incl.).....$5.95
16mm x 100′ roll O.D. (Kodak Proc. Incl.).....2.95

**BULK ANSCO COLOR** Day. Proc. not incl. *Spooled
*8mm x 25′ dble.....$1.70 *8 or 16mm x 100′...$4.75
*16mm x 50′ roll.....$2.60 16 x 50′ mag.....$2.70

**SPECIAL OFFER!!!**
**35mm McGREGOR Color.** 36 exp. '56 date. Proc. & mtg. incl. Mfg. guar. List $11.95.....3 for $7.25

**NEW! KODAK TRI-X** Orig. Kodak pack. 1956 Date 120-620 **3 for $1.50 Ppd.**
**TRI-X BULK '55 date** 35mm x 100′ $2.50

**FRESH MOVIE FILM**
1956 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.
8mm x 25′ dble. roll.....$1.10
16mm x 50′ mag.....1.75
16mm x 100′ roll.....2.75
16mm x 100′ Ansco.....2.50
16mm x 100′ Kodak Plus X.....2.95
16mm x 50′ roll, Plus X.....1.65
16mm x 100′ Kodak Super XX..2.75
8mm Mag. B. & W.....2.00
BUY SIX . . GET ONE EXTRA FREE

**FRESH AERO EKTACHROME ASA 50**
35mm x 20 exp.....$1.55 ea. 4 for $5.25
35mm x 36 exp.....$2.25 ea.
*Processing included*
*Buy 6—Get ONE FREE*
35mm x 40′ BULK .....$5 35
35mm x 75′ BULK .....$7.95
35mm x 75′ plus 4½ gal. devel. kit.....$11.95

**FREE!**
**With every order of $25 or more—you get a FREE 1 year subscription — $4 value — to Modern Photography or U.S. Camera (specify).**

**ANSCO COLOR 1956 DATE**
Daylight or Tungsten
35mm x 100′.....$21.50
35mm x 50′..... 12.49
35mm x 27½′..... 6.95
35mm x 20 exp. in metal cartr..... 1.20 ea. 6 for $6. 12 for $11.
=120 Day. and 620 Tung.
75¢ ea. 6 for $3.85
35mm Outdated 35¢ ea.

**Bulk EKTACHROME ASA 40 with 1½ gallon processing kit**
5¼ x 20′.....$6.95
5¼ x 40′.....$9.95
9½ x 40′.....$16.95
35mm x 37½′.....$6.95
**EXTRA**—Free compensating filter with any of above.
**SPECIAL**—4½ gallon Ektachrome processing kit $3.95

**Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE**
35mm x 100′.....$17.50
35mm x 50′..... 9.00
35mm x 27½′..... 5.95

**Original ANSCO PACK. Late 1956 DATE**
30 Roll Can PLUS 5 16mm x 100′ reels or 5 16mm magazines
**ALL FOR ONLY $17.95**

**CUT FILM SPECIALS**
4x5 Kodak XX Film Pack.....3 for $3.75
3¼x4¼ Kodak XX Film Pack..3 for $3.75
Ansco Super Pan Portrait (25 shts) 4x5....3 for $3.50 8x10...$2.25 ea.
8x10 Kodak Infra Red (25 shts) $2.95
8x10 Ansco Sup. Pan Press (25 shts) $2.49
8x10 DuPont Arrow Pan (25 shts) $2.95
8x10 DuPont X-F Pan (25 shts)....$2.49
4x5 Kodak TRI-X (25 shts)..3 for $2.95
4x5 Ektachrome (10 shts).....$2.95
8x10 Ektachrome (10 shts).....$4.95
all above O.D. in original pack

**MAKE YOUR OWN AERO EKTACHROME, WESTON 40**
5¼ inch x 20′ (Makes 60 sh. of 4 x 5).....$ 6.95
LINAGRAPH Ortho Weston 24 35mm x 100′....98c ea.
3 15/16" x 61".....3 for $1.10
INFRARED 9½" x 75′..... 7.95
**KODAK TRI-X** (ASA 200) 5½" x 56′.....98c
KODAK XX 5½" x9′.....2 for 1.00
5½" x 26′.....2 for 1.00
5½" x 56′..... 98c
5½" x 100′..... 1.98

**Special! Movie Film!!**
8mm x 25′ dble. on cam. spool ASA 50....4 for $1
16mm x 100′ Ansco Color, proc. incl.....$5.95 ea. 6 for $32.95

**MOVIE—QUANTITY DISCOUNTS**
B&W ASA 50 or 100. 16x100′ cam. spool. No proc. Add postage.

| SIZE | 54 Rolls | 27 Rolls | 15 Rolls |
|---|---|---|---|
| 16mm x 25′ | $8.95 | $4.95 | $2.75 |
| 16mm x 50′ | 19.95 | 10.95 | 5.95 |
| 16mm x 100′ | 49.50 | 29.50 | 17.95 |

**BULK MOVIE—Weston 50**
Fresh DuPont Stock
8mm x 400′ dble....$4.95 8mm x 1600′ dble....$16.00
Camera spooled . . . No processing
8mm x 100′ dble..... 1.49
8mm x 25′ dble. (8 x 25) 7 for price of 6!..... 49c

**35mm Fresh Bulk Negative Safety**
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont =1 or =2—100′.....$1.98 ea.; 400′.....$7.50

**35mm x 20 Exp. Cart.**
Plus X or Super XX }.....6 for $1.50
Tri-X or Infra Red }.....12 for $2.50

**SPECIAL!! Original Kodak Film in original Kodak pack.**
*16mm x 100′ Super XX.....$3.49 ea.
*16mm x 50′ mag. Super XX or Super X..... 2.95 ea.
*Kodak processing included
16mm x 50′ mag. Super XX or Super X (proc. incl.).....$2.00 ea.

**B & W MOVIE FILM—ASA 50—1955 Date**
16mm x 100′.....$2.25 8mm x 100′ dbl....$3.25
8mm x 25′ dbl...$1.00 all with proc. incl.
BUY 6—get one extra FREE!
**SPECIAL AWON OFFER! Bulk Film Special!**
35mm x 100′ Kodak TRI-X.....$3.25
35mm x 100′ B&W ASA 24.....98c

**SENSATIONAL AWON VALUE!**
35mm x 36 exp. Kodak Plus X O.D. RELOADS
**10 for $1**—*while they last!*

Orig. Pack. Kodak Plus X or Super XX 35mm x 100′.....$2.50 ea.

**THIS MONTH'S SPECIALS**
- 16mm x 50′ mag. O.D. SUPER XX or PLUS X KODAK proc. incl.....$2.75
- PROJECTION PAPER O.D. 35mm x 100′ $3..98c ea.
- Cardboard Stereo Mounts 100 for.....$4.00
- Ansco 35mm Cardboard Mounts . . . 100 . . . $1.00
- Daylight BULK FILM LOADER & 5 cartridges..$4.95

Fast delivery guaranteed! All parcels double-insured! Repeat orders handled just as efficiently. All film O.D. unless otherwise stated.
20¢ DEP. on all C.O.D. PLEASE U. S. Excess

*Please include postage with all your orders.*
**FREE** with every roll of 35mm color film, one roll of 35mm B&W film!
20% DISCOUNT on all new cameras, projectors, etc. *Before you buy . . . get our low price . . . write now!*
**AWON FILMS**
Dept. M34 1180 Broadway, New York 1, N. Y.


## NEW PRODUCTS

(*Continued from page 24*)

82C which is used with 3200 degree Kelvin lamps, and Type 82B for use with SM and SF flash bulbs. They come in standard filter sizes to fit adapter rings, or in specially mounted matched pairs for all stereo cameras. Prices range from $1.50 to $13.50, depending on series' size. They are available coated and uncoated. For more information, write:
TIFFEN MARKETING CO.
71 JANE ST., ROSLYN HGTS., L. I., N. Y.

### Hand Viewer for 35mm Slides

The Opta-vue is a battery-powered hand viewer for 35mm slides featuring a projection system which apparently



magnifies the image area nine times. It incorporates the Optacor Dual lens system, is compact and light in weight. Construction is all plastic. Price, including batteries, $9.95. For additional information write:
OPTICS MANUFACTURING CO.
3109 E. THOMPSON ST., PHILA., PA.

### Mallory Long Life B-C Cartridges

Mallory has recently introduced new B-C cartridges each of which incorporates a compact, long-life mercury battery and a low-leakage Mallory capacitor. (See four units at left, *below.*) These cartridges are self con-



tained units. Some are designed to convert popular "C" cell or "D" cell flashguns now in use to B-C flash units. One unit is suitable for converting the new type penlight guns to B-C flash. The manufacturer claims that any of

(*Continued on page 30*)

# OLDEN
NEVER UNDERSOLD

## 8-12 Hour Delivery Anywhere!

## PHONE US COLLECT!

## Call MUrray Hill 4-4285 Collect

**LEICA M-3 $288.00** BRAND NEW BODY

Lens adapter for M-3 ..... $10.50

LEICA IIIF, Used

| | |
|---|---|
| Elmar F:3.5 | $132.50 |
| Summitar F:2 | 147.95 |
| Summicron F:2 | 183.95 |
| Summarit F:1.5 | 196.95 |





**EXPOSURE METERS**

BRAND NEW DEM. MODELS

BEWI AUTOMAT, reg. 29.50 ..... $21.75
G. E. D. W. 68, reg. 24.50 ..... $18.95
G. E. PR—i, reg. 32.50 ..... $23.95
NORWOOD DIRECTOR, reg. 32.95 ..... $23.95
NORWOOD M3, reg. 16.95 ..... $12.75
SIXTOMAT X-3, reg. 29.95 ..... $21.75
WESTON MASTER II, reg. 29.95 ..... $22.40

PHONE MUrray Hill 4-4285



**HASSELBLAD**

2¼ x 2¼ Reflex

focal plane shutter, 1-1/1000
Ektar F:2.8 ctd. pre-set

'MX' Synch., Like new **$212**

| | |
|---|---|
| Super Ikonta A, Tess. F:3.5, Rfdr. | 43.00 |
| Super Ikonta B, Tess. F:2.8 Rfdr. | 64.75 |
| Super Ikonta BX, Tess. F:2.8, Rfdr. | 89.00 |
| Super Ikonta C, Tess. F:3.5, Rfdr. | 58.95 |
| Kodak Medalist, Ektar F:3.5, Rfdr. | 56.00 |
| Kodak Medalist II, Ektar F:3.5, Rfdr. | 112.00 |
| Kodak Chevron, Ektar F:3.5, Rfdr. | 134.00 |
| Polaroid Model 95, 3¼x4¼ | 39.50 |
| Polaroid Model 80 Highlander | 43.50 |
| Polaroid Model 110 Pathfinder | 149.00 |

All cameras like new, fully guaranteed.

**EXPERT REPAIR SERVICE!**
**FLASH & STROBE INSTALLATIONS**
**LOWEST PRICES, FREE ESTIMATE**



BRAND NEW

**FLEXARET CROWN**

- 2 ¼x2 ¼ Reflex camera
- F:3.5 coated Lens
- Synchro shutter, 1—1/300
- built-in selftimer
- Direct sports finder

reg. $99.50 SAVE $51.50 BRAND NEW $48.00

BRAND NEW

**DITTO '99'**

- Rapid sequence 35 mm
- F:2.8 ctd. lens
- MX synchro shutter

reg. $99.00 SAVE $51.00

BRAND NEW... $48.00





BRAND NEW

**SUPER D**

Zeiss F:2 Latest

Pre-set, 'T' coated, reg. $350.00.

BRAND NEW **$124.75**

**BOLEX**

| | |
|---|---|
| H-16, Leader, F:1.9 ctd. | $151.00 |
| H-16, deLuxe, F:1.9 ctd. | 239.00 |
| H-8, Leader, F:1.9 ctd. | 146.00 |
| B-8, 2-lens Turret, F:2.8 ctd. | 69.50 |



ALL **USED**, IN PERFECT CONDITION

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HIGHEST TRADE-IN ALLOWANCE GUARANTEED
MAIL COUPON TODAY!

| 35MM CAMERAS | LIST | LIKE NEW |
|---|---|---|
| Alpa VII, Switar F:1.8 | $459.00 | $298.00 |
| Argus C3 Case & Flash | 66.50 | 32.95 |
| Bolsey B, F:3.2, Rfdr. | 49.00 | 16.50 |
| Bolsey B-2, F:3.2, Rfdr. | 59.50 | 27.50 |
| Bolsey C, Reflex, F:3.2 | 79.00 | 41.00 |
| Canon, Serenar f:1.8, Rfdr. | 295.00 | 144.50 |
| Contessa 35 Tess. 2.8, Rfdr. | 142.00 | 80.25 |
| Contax II Sonnar F.2 | ..... | 65.85 |
| Contax IIA, Sonnar F.2 | 336.00 | 158.00 |
| Contax IIIA, Sonnar F1.5 | 412.00 | 196.00 |
| Exa, F:2.8, MX, Latest | 85.00 | 46.25 |
| Kodak Stereo F:3.5 | 84.50 | 53.95 |
| Leica G, Summar F.2 | ..... | 76.00 |
| Leica IIIC, Summitar F:2 | ..... | 98.00 |
| Leica IIIC, Summarit F1.5 | ..... | 145.00 |
| Mercury II, F:2.7 ctd. | 41.50 | 19.25 |
| Retina IIA, F:2 Ctd. autom. | 127.50 | 73.95 |
| Retina IIIC F.2 Synch. | 185.00 | 110.00 |
| Revere Stereo F:3.5 synch. | 174.50 | 76.95 |
| Robot II, Synch. F:2.8 | ..... | 26.00 |
| Stereo Realist F:3.5, Rfdr. | 159.00 | 67.50 |
| Voigtlander Prominent F:1.5 | 270.00 | 136.50 |
| VoigtlanderVitoII, F:3.5Sync. | 54.50 | 24.95 |

| REFLEX CAMERAS | | |
|---|---|---|
| Ciroflex B, F3.5 | ..... | 24.00 |
| Exakta 66, Tess. F.2.8, Latest | 319.50 | 185.00 |
| Rolleiflex Auto Xenar F:3.5 | ..... | 79.95 |
| Rolleiflex Auto Tessar F:3.5 | ..... | 89.50 |
| Rolleiflex Auto Xen. 3.5 'XM' | 219.50 | 110.00 |
| Rolleiflex Auto Tess 3.5 'XM' | 239.50 | 127.50 |
| Rolleicord V MX Xenar 3.5 | 134.55 | ..... |
| 3¼x4¼ Super D Graflex | 289.50 | 99.00 |
| Omega "120" Camera f3.5 | 249.50 | 148.00 |

| MOVIE CAMERAS & PROJECTORS | | |
|---|---|---|
| B & H Companion F:2.5 | 79.95 | 41.00 |
| B & H Auto-8, 172-B, F.2.5 | 134.95 | 74.00 |
| Cine Kodak Mag. 8: F:1.9 | 149.50 | 82.00 |
| Kodak Brownie F:2.7 | 37.50 | 22.25 |
| Revere 80, F:2.5 | 97.00 | 45.95 |
| Revere 84, Turret, F:2.5 | 122.50 | 66.75 |
| B & H Mag. 200, F:2.5 | 174.95 | 100.00 |
| B&H Filmo 70-DL, F.1.9 | 364.95 | 210.00 |
| Cine Kodak Mag. 16, F.1.9 | ..... | 50.00 |
| Cine Special (F1.9 ACC) | ..... | 258.00 |
| Super Pathe 16 F:1.9 | 510.00 | 210.00 |
| B & H '253' 500 W, case | 99.95 | 55.75 |
| Keystone K 70 500 W, case | 74.50 | 44.95 |
| Revere 85, 500 W, case | 124.50 | 80.25 |
| Revere 90, 750 W | ..... | 48.00 |
| Keystone A-82C, 750 W. case | 129.50 | 75.95 |
| KeystoneK-161-V,splicer,case | 159.50 | 85.25 |
| B & H Filmosound 285-C | 449.95 | 249.50 |
| B & H 202, Magnetic Sound | 719.00 | 444.00 |

| LEICA-CONTAX-EXAKTA LENSES | | |
|---|---|---|
| 35mm Summaron F3.5 | 96.00 | 55.00 |
| 90mm Elmar F.4 | 90.00 | 44.00 |
| 73mm Hektor F1.9 | ..... | 48.00 |
| 135mm Hektor F4.5 | 135.00 | 68.50 |
| 35mm Biogon F2.8 W.A. | 183.00 | 68.00 |
| 85mm Sonnar F.2 | 229.00 | 97.00 |
| 135mm Sonnar F.4 | 146.00 | 86.00 |
| 40mm Picon F4.5 W.A. | 48.00 | 24.00 |
| 135mm Tele Picon F3.5 | 78.00 | 34.00 |
| 180mm Tele Picon F5.5 | 68.00 | 35.00 |
| 400mm Tele Megor F5.5 | 199.00 | 137.50 |



BRAND NEW

**ROLLEICORD IV**

F3.5 Xenar ctd. lens
MX Synch. Disc.

SAVE $50.60 BRAND NEW **$83.95**

**CONTAFLEX**

TESSAR F:2.8, SYN
Automatic Diaphragm

LIKE NEW ..... **$87.50**



**ANN. SPEED GRAPHIC**

with Rfdr., flash & 3 holders

| | |
|---|---|
| 2¼x3¼, Ektar F:4.5 | $83.95 |
| 3¼x4¼, Ektar F:4.7 | 91.95 |
| 4x5, Ektar F:4.7 | 96.95 |
| Linhof Super 23 outfit | 338.95 |
| Linhof Super 4x5, F:4.7 | 207.50 |

**PRAKTICA FX**

F1.9 Ctd. Lens

BRAND NEW
Reg. $159.50 Special **$76.50**
FREE! E.R. Case & Flashgun





**TAPE RECORDERS**

| | |
|---|---|
| Crestwood Hi-Fi, NEW | $199.50 |
| Federal FME, 2-speed | 86.00 |
| Revere T100 | 79.50 |
| Revere T500, Longplay | 89.50 |
| Revere TR1000, radio | 148.75 |
| TDC Stereotone | 139.50 |
| Webcor, 2-speed | 108.00 |

All used, perfect, guaranteed.

**NIKON** BRAND NEW

Flash & Strobe synch. disc.
F1.4 Nikkor ctd. lens

BRAND NEW **$188.00**





**QUICK-SET ELEVATOR CHAMPION**

3-section Tripod with Panhead

reg. $34.00 BRAND NEW **$23.75**

TRIPLEX, reg. $17.95 BRAND NEW **$11.95**

BRAND NEW

**RICOHFLEX**

- 2¼ x 2¼ Reflex
- F:3.5 ctd. lens
- synchro shutter

BRAND NEW **$25.45**

Ricohkin 35mm attachm ..... $12.75



**PHONE COLLECT...OR MAIL THIS COUPON NOW!**

**OLDEN CAMERA & LENS CO.**

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ALL CAMERAS SHIPPED 10-DAY MONEY BACK GUARANTEE

I am interested in _____

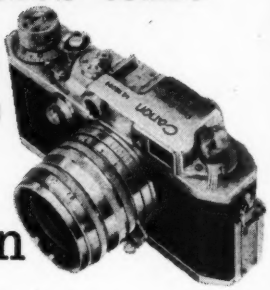
I wish to trade the following _____ PLEASE MAIL **FREE** QUOTATION

NAME _____

ADDRESS _____ CITY _____ STATE _____

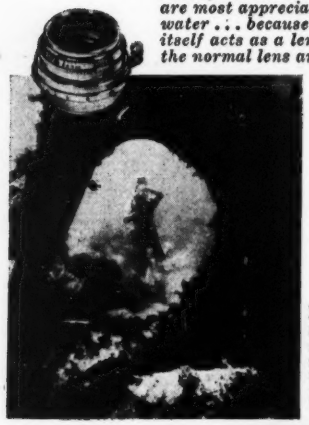


# The Stackpoles take their Canons (Serial Nos. 78291 & 77576) on an Underwater Vacation

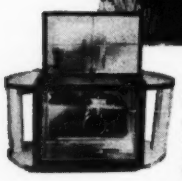


**When Peter and Hebe Stackpole vacation, they often spend much of their holiday underwater, for they are the nation's most enthusiastic underwater-photography couple! And quite naturally, they take their Canon cameras with them, because Canon is ideally suited to even this unusual photographic task. Whether exploring the ocean's sub-surface, or up among the outer strata of earth, Canon's simplicity of controls, and complete versatility, make it the professional's No. 1 choice!**

*The unusually wide angle of view and edge-to-edge sharpness of the Canon 28mm f:3.5 are most appreciated underwater . . . because the water itself acts as a lens, cutting the normal lens angle down.*



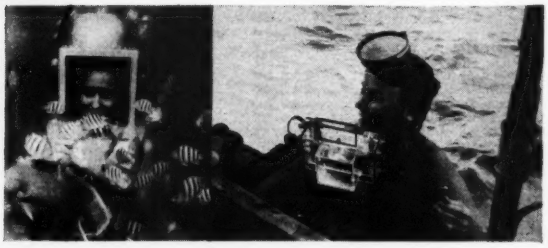




Pete is an old hand underwater, having made some of the first watertight housings. This is Pete's latest, shown with his Canon in operating position. All controls are accessible from the outside, providing him with all the maneuverability of the land-lubber's camera. It wouldn't surprise us if he designs a housing to change film underwater, too!

Here Pete is artistically framed by undersea wreckage . . . an underwater "candid" by Park Breck of Bermuda.

Here's a friend of the Stackpoles in a miniature diving helmet, playfully feeding some underwater acquaintances by hand. It's like living inside a goldfish bowl! This shot was made by Hebe, who is shown at the right with her camera rig.



*Peter and Hebe Stackpole are among the many serious camera enthusiasts who have chosen Canon. Whatever your particular pursuit of photography . . . the exacting precision of the professional . . . or the demanding versatility of the amateur, Canon is a sound choice. Write for our free booklet, "Canon Means Versatility." It's "must" reading for the serious picture-taker!*



The Canon System of Photography

Canon Sales Co., Inc. • 67 Wall Street • New York 5, N. Y.


## NEW PRODUCTS

(*Continued from page 28*)

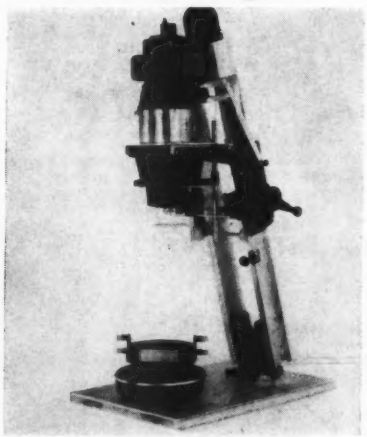
these cartridge units will provide two full years of service life in normal use without need for replacement or battery change. Other features of the cartridges are: high ratio of energy to volume and weight, ample reserve power for multiple flash units, the cartridges are sealed to prevent leakage or swelling, dependable discharge characteristics, and according to the manufacturer they are resistant to humidity and corrosive conditions, as well as to impact and acceleration.

Also available are new Mallory Power-Pak batteries for use in low voltage unit flashguns. (See batteries *top and bottom right in cut on p. 28.*) The manufacturer claims they will give dependable service for a full year in normal use without need for battery change. Price of Power-Paks shown, PX-2, 4.5 volt, "A" cell size, $1.35; PX-502, 1.5 volt, "AA" cell size, 75 cents. Prices of B-C cartridges shown: PX-12, size of 2 vertical "D" cells, $4.50; PX-10, size of two vertical "C" cells, $3.95; PX-20, size of two horizontal "C" cells, $4.50; and PX-18, size of two horizontal "AA" cells, $3.50. For prices of other Power-Paks, and B-C cartridges, and for additional information, write:

P. R. MALLORY & CO., INC.
BATTERY DIVISION, TARRYTOWN, N. Y.

### New Omega D-2 Enlarger

The Omega D-2, 4 x 5 manual focus enlarger is now available in a new version. Changes include use of a heavier and wider girder which reaches to the baseboard to make the enlarger capable of withstanding even greater



vibration without endangering sharpness. To simplify rough focusing there is a gearless friction type focusing mechanism controlled by a hand wheel with rack and pinion movement. This provides finger-tip control.

All other features of the Omega D-2 are as before, from interchangeable double condensers to ventilated condenser lamphouse. The lamphouse can

(*Continued on page 32*)

# AIR PHOTO

## • FRESH WAR SURPLUS

**$400,000 WORTH, AT SAVINGS UP TO 90%. RELEASED FROM ARMY, NAVY, AIR FORCE**



## 35mm AERO EKTACHROME

**FOUR TIMES FASTER THAN KODACHROME**

35mm x 20 exposure cartridges in type A or outdoor (specify). Processing not included.

5 FOR **3.98** 65c Post. & Ins.

## 35mm ANSCO COLOR IN BULK

Load Your Own Cartridges. 50 ft. indoor & outdoor, complete with filter (specify size).

**7.95** 35c post

## 7" f2.5 AERO EKTAR



Now with diaphragm and hard coated optics. Lens can be adapted to fit any Speed Graphic, Press & view camera, Leica, Contax, Exakta, all types of motion picture cameras, as well as special applications. (Custom made adapters available, prices on request.) Gov't cost of lens was over $300.00.

BRAND NEW..... **67.50**

Filters 5.95 — Filter Adapters 5.95

Bed-brace & tubes for 4x5 Press.....17.95

Precision Exakta mount.....79.50

add 1.75 shpg.

## F-8 AERIAL CAMERA

with 15" f5.6 lens



Takes 5x7 pic. Roll film or cut film. Comfortable hand grips.

**179.00**

shp wt 30 lbs

5x7 GRAFLEX cut film magazines for above 29.50

## KODAK SUPER XX or TRI-X

**120 & 620 SIZES**

SAVE MONEY

KODAK SUPER XX PAN

ASA 100, 10 rolls..... **2.49**

KODAK TRI-X, ASA 200....10 rolls 2.49

25c post & ins.

**4x5 CUT FILM SPECIAL**

ASA 100, medium grain, full color sensitivity. 2 doz..... **98c**

Minimum order 6 doz. 2.94

25c post

## FILMPACKS

2¼x3¼ Kodak PLUS-X... 3 FOR 4x5 SUPER XX. 3 FOR $3.75 **2.95**

35c post & ins.

## 8x10 BROMIDE

Enlarging paper. Single weight glossy, #F2 F1 & F3 100 shts. **3.29**

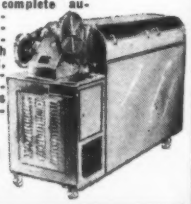
## 16mm HOUSTON K-1A

***movie film developer***

Similar to current model #11. For complete automatic reversal process. Complete with refrig unit, circ systems, compressors etc. Reconditioned

**2950.00**

Shpg. wt. 2000 lbs.



## 35mm FILM

100 ft. rolls per roll

| | |
|---|---|
| Ansco Ult Sp | 1.50 |
| Dupont Sup #2 | 1.25 |
| Background X | 1.25 |
| Kodak Tri-X | 2.25 |
| Kodak Plus X | 1.50 |
| Kodak Positive | 1.75 |
| Kodak Panat X | 2.25 |
| Kodak Super XX | 1.75 |

35c post & ins. ea. order

BULK FILM LOADER with 100' of fine grain film **4.95**

5.95

Add 65c post & ins.

## ANSCO COLOR

35mmx20 Exposures

Tungsten or daylight **1.15**

Fully guaranteed. 10c post

5 for 5.50

45c post

## COLOR KODACHROME

**16mm x 100 ft. MOVIE FILM**

WOW, whatta buy this is! Daylite or tungsten. WITH FREE processing.....EACH **6.50**

15c ea post & ins. 3 FOR 18.95

## 16mm ANSCO COLOR

**50 Ft. Magazine Daylight**

Shoot movies in color at the cost of black and white. Includes FREE Process. Limited Supply .....EACH **3.75**

3 for .....10.50

6 for .....20.50

Add 20c each unit postage

## 16mm MOVIE FILM

| | | |
|---|---|---|
| 50' | Mag Sup X | 2.39* |
| 50' | Mag Sup XX | 2.39* |
| 100' | Super X | 3.95* |
| 50' | Mag Plus X neg | 1.25 |
| 50' | Mag Sup XX neg | 1.25 |
| 100' | Plus X neg | 1.49 |
| 100' | Super X neg | 1.49 |
| 1200' | Supreme neg | 10.00 |

*FREE PROCESSING

## SPEED LENS

Famous Make

for 35mm enlarging 2" f 3.5



All optics coated, overcomes difficulties in focusing. Complete with mounting flange. List $29.85.

BRAND-NEW **8.95**

Add 35c post & ins.

## VARIGAM • VARIGAM

The amazingly versatile enlarging paper that lends itself to any use.

| | | | | | |
|---|---|---|---|---|---|
| 8x10 | Dble wt, glossy (BT)....100 | 4.49 | 11x14 | Hi-speed, glossy, '54.....50 | 3.75 |
| | | | | 100 | 7.25 |
| 10x10 | Hi-Speed or Reg SW, SM (A) 250 | 7.50 | 11x14 | Regular, glossy (R) '54.50 | 3.75 |
| | | | | 100 | 7.25 |

85c post & ins.

## powerful, sharp BINOCULARS

**20 x 50**



Genuine Autronic, ctd optics & prism. Indiv eye focusing.

BRAND NEW ..... **$54.50***

*Plus 10% FET; case 6.95 post. 1.00

7 x 50 AUTRONIC, NEW....29.95*

## Exakta Owners



Designed for close-up photo work. Rack and pinion focusing. Folds into compact pocket size. German Precision made.

List 31.00

BRAND NEW **14.95**

Add 75c post & ins.

RANGEFINDER, prism viewfinder for V's VX's, Exa's, Varex. New..... **39.95**

add 75c post

## WORLD'S FAMOUS WIDE ANGLE

100mm f6.3



Meyer coated ARISTOSTIGMAT

Synchro shutter.

For all 4x5's. Speeds up to 1/400. List $92. BRAND-NEW.... **32.50**

85c post & ins.

## 5x7 ELWOOD ENLARGER

Model S-2



Newest '55 model; with 6½" f6.3 lens. Extra long bellows. Many fine features.

List $100

BRAND NEW **69.50**

Shpg. wt. 85 lbs.

## AERIAL FILM

| | | fresh | surplus |
|---|---|---|---|
| 5¼"x20' | Kodak Sup XX | 6.40 | 2.25 |
| 5½"x26' | Kodak Sup XX | 7.35 | 2.50 |
| 5½"x56' | Kodak Sup XX or Tri X. | | 4.50 |
| 5½"x100' | Kodak Sup XX or Tri X. | | 4.95 |
| 7"x12¼' | Kodak Sup XX | 6.50 | |
| 7"x18' | Kodak Sup XX | 7.20 | 2.95 |
| 9½"x200' | Kodak Sup XX Ansco SSS | | 18.50 |

35c post & ins.

## 11x14 ENLARGING

dbl. wt., matte lustre, #2, 3, 4. 50 shts. **3.50**

## 4x5 EKTACHROME

dayl. or tung. 10 sheets 20 for 3.90 **2.45** 35c post

QUICK SERVICE

## GUARANTEED

Safe Delivery Anywhere in the world



## OUR POLICY:

Film and paper is outdated surplus and guaranteed equal to fresh. Prices F.O.B. N. Y. Minimum order 2.50, 50c service charge for orders under 2.50. C.O.D.'s with 25% deposit. Include postage. Subject to prior sale.

MA-5

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# EDIXA

Wirgin Brothers' fabulous, fantastically popular cameras are even more wonderful this year. Edixa Automatic "dream design" cameras are truly the "Kitchen of the Future". In the Edixa you will find the individuality you seek . . . the automatic features you want . . . at a price you will be glad to pay. You have your choice of three brilliant series.

## EDIXA model A

the World's most astonishing low-priced 35-mm. camera. Equipped with fast F3.5 color-corrected coated lens with speeds to 1 200th second; built-in flash; rapid winding automatic lever which advances film, cocks shutter, moves exposure counter and prevents double exposures. Other features are: body shutter release, eye-level optical viewfinder, cable and tripod sockets. Beautifully finished in black morocco and chrome. Priced at only

**$29.95 complete.**




## EDIXA rangefinder

MODEL C

A magnificent Coupled Rangefinder camera with fully automatic features and F2.8 Isconar color corrected lens in Pronto Shutter with speeds to 1 200th second; also, self-timer, built-in flash, rapid-winding lever, double exposure prevention, self-cocking shutter, and all other advantages of 35-mm cameras. Custom finished in black morocco and chrome. Priced at only

**$49.95 complete.**



## EDIXA stereo

Glamorous as it is efficient, the Edixa Stereo will give you pictures of "exhibition" quality. Two matched 35-mm., f3.5 Steinheil Cassar lenses assure you of crisp, needle-sharp color pictures everytime! The rapid-winding lever transports the film, cocks the shutter, moves the exposure counter and prevents double exposures. Two Vario Shutters will give you a choice range of speeds from 1 25th to 1 200th second; other features include a body shutter release, built-in flash, built-in accessory shoe for rangefinder, cable and tripod sockets. The Edixa Stereo is finished in Satin chrome and black morocco leather, and is priced at only

**$59.95 complete.**




See these Edixa Cameras at your dealer, or write for colorful brochure.

**EDIXA CAMERA WORKS**
**WIRGIN BROTHERS**
Wiesbaden, Germany
SINCE 1922

U. S. A. OFFICE:
**705 Bronx River Rd.**
**Bronxville 8, N. Y.**

## NEW PRODUCTS

(*Continued from page 30*)

be detached for replacement by the Copy Attachment or the Omegalite which converts the D-2 into a diffusion enlarger. A colorhead is also available for those desiring to do color work.

Other features include an 18 x 26 inch laminated hardwood baseboard, which the manufacturer claims is more warp-proof, and counter balance mechanism operating through two steel tapes. The unit uses the familiar sandwich type glassless filmholders, available in a complete range of sizes.

Price of new version of 4 x 5 Condenser model Omega D-2, $173.50 (with colorhead $183.50), Omegalite model $164.40. These prices do not include lenses which are available from 2 in. to 6⅜ in., priced from $28.50 to $60. For more information, write: SIMMON BROTHERS, INC. 30-28 STARR AVE., L. I. C. 1, NEW YORK

### New Revere 8mm Movie Projector

The Revere "777" movie projector for 8mm film, features a completely new, compact, self-contained case which acts as the projector housing. Snapping off one half of the case reveals the working mechanism. And both legs and handle are retractable.

One knob instantly changes forward projection to reverse. A sliding control



knob provides power rewind, and is coupled with a built-in safety feature —the rewind is automatically released when the projector is operated in "Forward" or "reverse" positions.

To permit showing of an extra large picture in a small room the projector is equipped with a ¾ in., f/1.6 coated projection lens. The unit which comes with a 500 watt bulb (a 750 watt lamp is optional at no extra charge) has provision for showing a single frame from the film, when desired. Other features are tilt control, and no lubrication is required for life with this projector. Price complete with carrying case, 400-foot reel, and either 500 or

(*Continued on page 100*)

# Westen's CALIFORNIA

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## THE COMPLETE CAMERA OUTFITTER!

- Everything as Advertised
- Brand New!
- In Stock!

### REVERE 3-LENS OUTFIT



Revere 8mm Magazine turret Movie Camera—Model 44—with 12½mm f2.5 Raptar PLUS 38mm f3.5 Kinotel Telephoto PLUS 7mm f2.5 Kinotar Wide Angle. $149.50

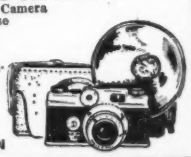
**$14.95 DOWN**

(Camera with f2.5 lens only $129.00 or $12.90 down)

### ARGUS C4 OUTFIT

**You Get All Five!**

- Argus 35mm Camera
- Eveready Case
- Flashgun
- Wide Angle Attachment
- Telephoto Attachment



$129.50 full price

**$12.95 DOWN**

### New EXAKTA 66



Single-lens reflex camera, 2¼ x 2¼ size • With f2.8 Zeiss Tessar Pre-Set • 1/1000 to 12 full seconds • Self-timer • Automatic film transport • Interchangeable lenses • Removable film magazines • Fully synchronized. $319.50

**$31.95 DOWN**

### NEW ROLLEICORD V



• Light Value Scale for simplified exposure control • Automatic film loading • Self-timer • MXV Shutter—1 sec. to 1/500 sec. • Film Speed Reminder • f3.5 Xenar coated lens • Double Exposure Prevention • Including eveready carrying case. $149.50

**$14.95 DOWN**

### LEICA M3 Camera

**With f3.5 Elmar Lens**

OUTSTANDING FEATURES! Rapid Film Advance • Speeds —1 sec. to 1/1000 sec. • Built-in Viewfinder • Built-in delayed action. • Plus many other features. $348.00



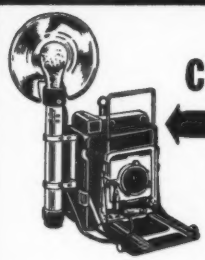
**$34.80 DOWN**

### EDIXA 35mm OUTFIT

Automatic Edixa with Coupled Rangefinder and fast f2.8 coated lens • Flashgun for Edixa • 2x2 Color Slide Viewer • Eveready carrying case • Roll of Kodachrome film. $64.50



**$6.45 DOWN**



## NEW STYLED 1955 COMPLETE GRAPHIC OUTFITS

**New 1955 Graphic Rangefinder And Interchangeable Lenses On All 4x5's!**

AS LOW AS **$25.90 DOWN**

ALL BRAND NEW! LISTED ARE ALL ITEMS IN EACH GRAPHIC OUTFIT!

**Size of Camera and Choice of Lens Determines Price of Complete Outfit. (That is, you get the complete Graphic outfit as listed to the left, and the price you pay is shown following the camera and lens you choose.)**

**HERE'S WHAT WE SEND YOU!**

(All Items are Brand New)

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Coupled Rangefinder
- Complete 3 Cell Flash Gun
- 4 Cut Film Holders
- Roll Film Holder or Film Pack Adapter
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Fitted Carrying Case
- Factory Guarantee
- Complete Instruction Book

| SIZE OF CAMERA | CHOOSE LENS HERE | COMPLETE OUTFIT PRICES SPEED GRAPHIC | CROWN GRAPHIC |
|---|---|---|---|
| 2¼ x 3¼ | f4.5 Ektar 4" | $289.00 | $259.00 |
| | f3.7 Ektar 4½" | 309.00 | 265.00 |
| | f3.5 Zeiss Tessar 4½" | 319.00 | 275.00 |
| 3¼ x 4¼ | f4.7 Schneider Xenar 5" | 305.00 | 264.00 |
| | f4.7 Ektar 5" or Optar 5¼" | 319.00 | 279.00 |
| 4 x 5 | f6.8 Goerz Berlin Dagor 6" | 299.00 | 259.00 |
| | f4.7 Schneider Xenar 5" | 305.00 | 264.00 |
| | f4.7 Ektar 5" | 319.00 | 279.00 |
| Includes new Graphic Rangefinder, with Rangelite, new Optical Viewfinder, and new Coil Wire Frame Finder | f4.7 Optar 5¼" | 319.00 | 279.00 |
| | f4.5 Zeiss Tessar 5¼" | 334.00 | 295.00 |
| | f3.8 Schneider Xenar 5¼" | 349.00 | 309.00 |
| | f4.5 Ektar 6" | 338.00 | 295.00 |
| | f4.5 Zeiss Tessar 6" | 344.00 | 304.00 |
| | f3.5 Schneider Xenar 6" | 389.00 | 346.00 |
| Complete 2¼x3¼ Century Graphic Outfits | f4.5 Graftar | | $199.00 |
| | f4.5 Ektar 4" | | 249.00 |
| | f3.5 Zeiss Tessar | | 259.00 |

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Every Item Advertised in Stock
BRAND NEW • Guaranteed Deliveries

### 1955 MINOX IIIS—Flash Synchronized

**World's Smallest High Precision Camera**



**Weighs Only 2 Ounces! Only 3 Inches in Length!**

Features an f3.5 coated lens with shutter speeds ½ sec. to 1/1000 including time and bulb—2 built-in filters. Including leather carrying case and calibrated chain. $139.50

**$13.95 DOWN**

### APRIL SPECIALS

| | |
|---|---|
| Hasselblad 1000 F with f2.8 Ektar | $289.00 |
| Bolex H-8, three lenses | 195.00 |
| Omega D-2 Enlarger 4x5, Condenser head, f4.5 lens | 169.00 |
| Auricon Pro 16mm Sound Camera, 200' film capacity, View-rangefinder. With Portable power pack and all accessories | 995.00 |
| Linhof 4x5 Super Technika with 127mm f4.5 Xenar MX | 299.00 |
| 36" F6.3 Cooke Telephoto barrel | 109.00 |
| 20" F6.3 Cooke Telephoto barrel | 85.00 |

### '55 EXAKTA VX OUTFITS

**ALL BRAND NEW!**



**Outfit "A"** — Latest 1955 Exakta VX with f2.9 Trioplan, 100mm f4 Telephoto, and B-C Flashgun. $199.00 — **$19.90 DOWN**

**Outfit "B"** — Latest 1955 Exakta VX with f2.8 Tessar, 135mm f4.5 Telephoto, B-C Flashgun, and Extension Tube Set. $239.00 — **$23.90 DOWN**

**Outfit "C"** — Latest 1955 Exakta VX with f2.8 Automatic Westenar, 135mm f4.5 Telephoto, f3.5 Steinheil Wide Angle, and B-C Flashgun. $279.00 — **$27.90 DOWN**

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## for the 8mm movie fan

### 4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55



Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

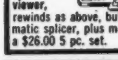
### SUPER DELUXE 8mm EDITOR

$14.95



Same viewer, rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set.

### 4-pc. ACTION EDITING SET



$25.95

- 8mm action editing viewer, drysplicer with built in scraper, pair of precision machined geared rewinds with fingertipped controlled drag brakes and 1200 ft. capacity.

If you'd spend 100% more, you wouldn't get a better buy than this 4-pc. outfit. This 4-pc. outfit costs actually less than the lowest-priced action viewer would cost alone! *Shipping Weight 8 lbs.*

### SALE IN METAL REELS and CANS

| | | |
|---|---|---|
| 8mm | 200 ft sets 6 for 2.98 | |
| | 400 ft. sets 5 for 2.98 | |
| | 800 ft. sets 5 for 2.98 | |
| 16mm | 400 ft. sets 5 for 3.49 | |

### CINE TITLER

REG. $5.95



$3.59

SAVE 50%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

*Shipping Weight 4 lbs.*

**Titler alone** ..... $4.64

### 8mm PROJECTION EDITING VIEWER



$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the ground-glass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

### ACTION VIEWER



$17.89

- Projects brilliant 2½x3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

A viewer which makes editing a real pleasure. Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing—really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

### PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER



$7.69

- Crystal-beaded Pyroxilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

| Screen Size | | Ap. Sh. Wt. |
|---|---|---|
| 30"x40" | 7.69 | 10 lbs. |
| 40"x40" | 9.18 | 11 lbs. |
| 37"x50" | 10.64* | 14 lbs. |
| 50"x50" | 12.97* | 15 lbs. |
| 52"x70" | 24.95* | |

FREE with any screen —20 2x2 color Slides or 50 ft. Movie Feature (state if 8mm or 16mm)

*Screens are shipped by us Express (freight costs collect) within U.S.—other screens Parcel Post or Express.

### 7MM f:2.5 WIDEANGLE LENS for 8MM



$17.95

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.

**8MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, focusing mount 8" (I) to infinity, for the demanding movie fan. Brand new, ctd. color-corrected at the low, low price of $29.95**

### ½" f1.9 NORMAL FOC MOUNT 8mm LENS



$12.95 PLUS YOUR LENS

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13 mm) slow f:2.5, 2.8, 3.5 lens for a brand new coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! ½" f:1.9 lens without trade-in $19.95.

Aux. Wideangle Lens, screws into ½" I.D. makes a 1.9 Wideangle when needed, only..... $4.95

### 25 FOOT DOUBLE 8MM COLORFILM $2.69

- PRIVATE BRAND • 100% FRESH • RELIABLE

Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used! 4 for $8.96. *Shpg. Chge. one 9c, four 30c.*

## for the dark room

### GERMAN IMPORT 2¼ SQ. AUTOFOCUS ENLARGER



$59.95

- Complete with double condenser, masking carrier, footswitch.
- Fully automatic focus to 11" square (from 2¼ square).
- Sturdy metal construction with easy parallelogram raising mechanism.
- Extra double condensing system for more brilliance.

Rare indeed is so fortunate a purchase we are able to pass on to our customers! This enlarger, made to our specs for the American photographer by the largest German manufacturer of enlarging equipment, is readily recognized as a bargain—even at double our low price! Here's why: fully automatic focus to 11" square (from 2¼" square), manual focusing to giant 27" sq. blowups—precision negative carrier for cut and uncut negatives, with four built-in masking bands for all smaller sizes—easy raising arm—red filter—upper and lower ventilation louvres with lighttraps—16x19" baseboard w. rubber feet.

*Shipped Express, charges collect.*

**Specially Calibrated 3" f:3.5 Steinheil lens with clickstops, for 2¼ sq. in. Autofocus enlarger** ..... $14.95

**35mm AUTOFOCUS ENLARGER**, similar to above, enlarges automatically to 7.5 times linear (56 times the area), manually to 23 times linear, complete with condensor, masking carrier, specially calibrated 2" f:3.5 ctd. Steinheil lens ..... $59.95

German **ENLARGING EASELS**, adjustable, if bought with either enlarger: 8 x 10 $3.88; 11 x 14 $5.49.

### SAVE 50% ENLARGING LENSES



We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such fine lenses. *Ship. Charge 15c*

2" f:3.8, Leica thread, for 35mm, clickstops..... $7.95
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼"..... 9.95
5¼" f:4.5, clickstops, for 4x5..... 19.95

### ELECTRIC 2-SURFACE DUO-DRIER



$8.95

WITH 3 12x17 FERROTYPE PLATES AND STAND

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints. Singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Shipping. Weight 10 lbs.*

### 35mm DBL. CONDENSOR ENLARGER $22.95



- Ctd. f:3.8 lens.
- All metal construction, 24" post, 13x16 base board.
- Fine bellows, easy to grip focusing knob.

Never before such a value. Special lamphousing louvres for cooling, glassless negative carrier, plus a double condensing system for extra brilliance, plus a 2" f:3.8 coated enlarging lens with clickstops—all is included in our low $22.95 price.

*Shipping Weight 20 lbs.*

### SINGLE SURFACE DRYER

with 2 heavy duty 12x17 ferrotype plates. Suggestion: Bottle of Ferrotype Polish 35c. Stainless Steel Squeegee Roller ..... 85c

$5.95

### AUTOTILT PRINT WASHER



All metal 12x15" works in any sink. If bought at same time as any darkroom items of $4.98 and up, only $1

*Shpg. Wt. 3 lbs.*

### 11x14 TRAYS 3 for $4.19



Made of heavy acid-proof plastic, with reinforced ribs, handy pouring spout. *Shpg. Wt. 5 lbs.* 8x10 Trays 3 for $2.39. *Shpg. Wt. 4 lbs.*

### ENLARGING TIMER



$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 50c.*

### ALL METAL 11 x 14 EASEL INCLUDING FOOTSWITCH



$7.69

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.D. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'.

*Combined Ship. Wt. 6 lbs.*

8x10 Enlarging Easel, same construction as above, with footswitch. .... $4.98

### DEVELOPING TANK



Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.39 *Shpg. Wt. 2 lbs.*

ADJ. FOR 35MM, 828, 127, 120, 620, 110, 616.

$1.49

### HYPO TESTER $1.00

A hydrometer-type device which instantly shows correct fixing time. Helps eliminate stained prints and wasted hypo. *Shipping Charge 10c.*

### DECKLE EDGE TRIMMER



It's simple to trim any picture, regardless of size and obtain a perfect, straight, deckled edge.

$1.00 PPD

### 3 PC. ENLARGER ACCESSORY KIT



REG. $8.90

$3.98

VALUABLE TO BEGINNERS AND ADVANCED AMATEURS

Set contains sturdy footswitch, Enexpo Enlarging Exposure Meter which shows required time for any paper directly on chart, regardless of enlargement size, and Teststrip maker which help check accurate exposure and shows where to dodge. *Shipping Weight 6 lbs.*

FREE WITH SET: Auto-Tilt 12x15" all metal washer

## accessory parade

### FOCUSING REFLEX FINDER

FOR 35mm CAMERAS



$9.95 PPD.

Had trouble using your rangefinder? Or accurately composing your color shots? Here is a simple solution: A reflex finder which composes and focuses—like a reflex camera. You see full size, clear groundglass' image, showing exactly what you will get! You focus until groundglass image is in sharp focus—and read off distance on lens. A magnifier is built-in for extra critical focus. You can see how a portrait lens works, by holding it over finder's lens! Wonderful for waist level, low angle shooting. Construction is all metal, with fast f:2.8 lens for maximum brightness. Fits all standard accessory clips (Leica, Retina, etc.). Accessory Clip for Argus C3 easily installed, $1.00. Leather Case, $2.00.

### .10 FT. CABLE RELEASE $4.49

*with setscrew and booster spring*

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. (Leica model add 25c.) *Shipping Cost 25c.*

Other long Cable Releases with setscrew:

40" $1.50 60" $2.50 20 ft. $7.95 40 ft. $12.40

### GERMAN ALL METAL RANGEFINDER $2.95



Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 45c. *Shpg. Chg. 10c*

### POLARIZING FILTER* SALE

- Eliminates reflections in water, show windows, landscapes.
- The only skylitter usable with Kodachrome, Anscocolor, beautifully emphasizes clouds.
- Made of finest quality neutral polarizing material throughout, to fit standard filterholders.



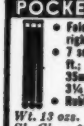
WITHOUT FILTER — WITH FILTER

SER V $1.49 SER VI $1.98

Look again at the pcices . . . it's almost too good to be true! This most useful of all filters, equally important for color and B&W, at a fraction of its regular value!

*Limited supply because model change

### 7 SECTION POCKET TRIPOD



- Folds down to 9" and right into your pocket!
- 7 sections extend to 4 ft.; sturdily supports 35mm and light 2¼ x 3¼ cameras.
- Rubber tips; leg stops.

*Wt. 13 ozs. Sh. Chge. 35c*

$7.99

With Accura tilttop, $8.29

### TRIPOD OF THE MONTH

WITH SPIRATONE PANHEAD



$6.66

- Five-section brass, beautiful chrome finish. Extends to 48".

Ideal for 35mm, 2¼ x 2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double. *Ship. Wt. 4 lbs.*

FREE 'Dictionary on common 35mm film terms. State camera you have when requesting.

### FAMOUS GOLDE PROJ.



- 300 Watt
- Blower Cooled
- All Metal Const.
- For 2x2 Slides

BRAND NEW

$29.95

DELUXE CARRYING CASE $8.50

BEADED TRIPOD SCREENS: 40x40 $8.18, 50x50 $12.97

FREE Slidomatic Automatic Slide Dispenser, if you buy projector and case, or projector and screen.

## for the twin lens reflex camera fan

### NEW—for the Twin Lens Reflex SPLIT-IMAGE RANGEFINDER



IN FOCUS — OUT OF FOCUS

- For Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Ricohflex.
- Breaks straight lines at an angle until perfect focus is reached.
- Wonderful for poor light focusing.

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation (or your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus.

$4.95 PPD.

### MAGNIFYING HOOD $2.95 PPD

FOR ALL TWIN LENS REFLEX CAMERAS



Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricohflex.

COMBINATION OFFER: Magnifying Hood plus Fieldlens..... $4.90

### FIELD LENS $2.00

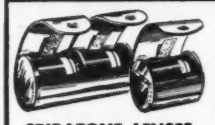


A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.

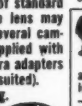
*For Rollei, Graflex "22", Ciroflex, Ricohflex, Agroflex, etc.*

## *Spiratone* AUX. TELEPHOTO and WIDEANGLE LENSES



**SPIRATONE LENSES OFFER THESE EXTRAS:**

- **Built-in or Separate Filterholder furnished for each (set of) lens(es)**
- **Interchangeability of standard adapters, so that one lens may often be used with several cameras (each lens is supplied with only one adapter—extra adapters are $1.25 each, when suited).**
- **Extra hard S-coating.**
- **Excellent color-correction.**
- **Lifetime Service Guarantee.**
- **No change in exposure or lens opening needed.**
- **Comprehensive instructions for simple use—lenses fit your camera like filterholders, require no installation.**
- **Availability of filters — your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, haze, red, blue. Others $1.00 each.**
- **Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder.**
- **Telephoto and Wideangle Finders fit accessory clip, can also be used handheld.**



**FOR COLOR — FOR BLACK AND WHITE**

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited, or greater depth of field.



**UNIVERSAL FINDER** is matched to your wide-angle, normal and telephoto lenses. Ideal for every camera — even without auxiliary lenses, because it provides for much needed parallax correction from three feet to infinity. Available in two models: 50mm for Retina, Argus, Foxy, etc., 44mm for Bolsey, Contessa, Signet.

Each lens in leather case (incl. 2 filters) **$16.95**
*Shpg. Chg. 25c*

Set of both lenses, in double leather case (including 4 filters) **$29.95**
*Shipping Charge 60c*

Each Finder, telephoto or wide-angle both for $7.49 **$3.95**

Universal Finder **$8.59**

Accessory Clip for Argus C3, easily installed **$1.00**

Accessory clip, easily glued to most cameras **75c**

**GREAT NEWS**

Spiratone aux. telephoto and wideangle lenses, greatly improved, are now available at the same low prices for 2¼ x 2¼ Twinlens Reflex Cameras—Rolleicord and Rolleiflex bayonet mount (f:3.5 only), Ciroflex, Graflex 22, Richoflex, Kodak Reflex. For twinlens users seeking a moderate increase or decrease in focus length, Spiratone aux. lenses add greatly to the versatility of their camera, with a minimum effect on coverage and resolution.



**SPIRATONE AUXILIARY LENSES ARE AVAILABLE FOR THESE 35MM CAMERAS AND MANY OTHERS**



ARGUS C3, 21 & C4, BANTAM, BOLSEY, CONTAFLEX, CONTESSA, EDINEX, EDIXA, KODAK 35, MERCURY, PERFEX, RETINA, SIGNET, VITO

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

## LEATHER GADGET BAGS

**Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags.** *Shipping Weight of Gadget Bags; 4, 6, 6 and 6 lbs.*

**SP3.** The SP3 is liked for its overall versatility. Made of topgrain elktanned cowhide, the SP3 has one large, two small inside pockets, a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Rigid shape-retaining bottom, reinforced with brass studs. 8" x 10" x 3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers a compact bag. Budget-priced at half of list. **$6.95**

**SP4.** A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size—9" x 11½" x 4"—for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

**SP5.** A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**

**SP6.** The latest addition to our line, and one of the finest. An over-sized genuine cowhide pressbag. 10½" x 14" x 5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap runs around bottom of bag—no equipment too heavy for this bag! Inside cover is a batterycase holder, on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for this cowhide SP6 is only ..... **$17.95**

## CLOSEUPS ARE SIMPLE

**and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.**

### GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copystand or enlarger pole. 2 bullet reflectors, $1.69 add'l. *Sh. Wt. 4 lbs.*

**FREE** with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY.

### DELUXE COPYING STAND



Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1½" diameter pole is 38" high. **$9.95** *Shipping Weight 11 lbs.*

### EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest of ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard; a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. All exc. Plus 10, mounted in metal rings.

| | Ser. V | Ser. VI |
|---|---|---|
| Plus 4 | 1.75 | 2.00 |
| Plus 5 | 1.95 | 2.30 |
| Plus 6 | 2.25 | 2.75 |
| Plus 10 | 2.65 | 3.25 |
| Dbl. Ret. Ring | .85 | .95 |

### CLOSEUP (Portrait) LENSES

bring within every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings. Deluxe lenses, made by nationally famous manufacturer, have diopter power engraved on rings.

| | Reg. | Deluxe |
|---|---|---|
| Ser. IV | | 1.15 |
| Ser. V | 1.00 | 1.39 |
| Ser. VI | 1.25 | 1.59 |
| Ser. VII | 2.00 | 2.98 |

Plus 1 focuses from 36" to 20". Plus 2 from 20" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses. *Shpg. Chgs. 1-4—10c.*

### 6-PC. EXTENSION TUBE SET



**for Kine Exakta, Exa.** This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* **$7.95**

Same set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50.

### 4-PC. EXTENSION TUBE SET



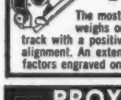
**for Praktica, Praktiflex FX, Contax, S, D, DA, Pentacon** **$6.95**



This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ⅜" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.*

Same set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. $9.95.

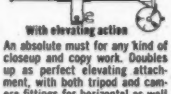
### FOLDING BELLOWSCOPE



**$14.95 ppd.** Available for Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon.

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 5" is provided, with exposure factors engraved on the track.

### PROXISCOPE SR. $4.95



With elevating action

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera. *Shpg. Chg. 35c*

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.



### MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length.



Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses useful accessories.

Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*

| | PER 3 | PER 4 |
|---|---|---|
| SER. V | $3.00 | $4.70 |
| SER. VI | $4.35 | $5.85 |
| SER. VII | $6.00 | $7.80 |

## ACCURA REFLEX HOUSING for LEICA, CANON $39.95



**READY TO USE—WITH DUAL RELEASE SYSTEM**

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release; mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING + Folding Bellowscope ..... $49.95
+ Special ctd. 135mm f:3.8 SUN tele ..... 60.95
+ Folding Bellowscope and special ctd. 135mm f:4.5 telephoto ..... 73.95



**FREE** with any combination offer above: New Eyelevel Mirror device, a $14.00 value.

### ROOF PRISM FINDER FOR EXAKTA V, VX with RANGEFINDER PRISM



**$33.95** INCLUDING LEATHERCASE

**Latest German import! Replaces the waist level finder, shows unreversed, right side up, brilliant image!**

Split image prism rangefinder instantly shows correct focus. Roof Prism Finder without rf $19.95; Rangefinder with groundglass, for your Pentaprism Finder $13.95 (no installation needed). Leather case $1.75 *Shipping Cost 35c*

### SAVE 50% BODY, REAR & LENSCAPS SCREW-IN BAYONET



- **For Leica, Canon, Kine Exakta, Praktica, Contax S, D, DA, Exa.**
- **All caps precision machined aluminum.**

**$1.00 ea.** 3 (assstd.) $2.80

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. Available for Sonnar, Biotar, Primoplan, Westar, Tessar, Triotar—be specific when ordering. *Prices on other Front Caps on request.*

*4 unusual lens values*

### 4" f:4.5 CTD. LENS IN COMPUR RAPID



**$14.95** *Ship. Cost 10c*

- **9 speeds from 1 sec. to 1/400, B, cable release socket and built-in zero delay synch for flash and strobe. Diaphragm openings to f:22.**

Here is your chance to get a new coated, German-made (Spiratone-Hamburg) lens. Use it on any camera up to 3¼x4¼ (lens is actually designed 2¼x3¼ maximum corner to corner sharpness), for enlarging, adapt it for telephoto work with a 35mm camera, but hurry!

### FAMOUS GERMAN WIDEANGLE FOR 4x5"



**$24.95** *Shpg. Cost 35c*

**IN COMPUR-RAPID X-SYNCH SHUTTER**

**Covers approx. 85 degrees, and one half of the lens can be removed, converting it into telephoto double the original focus length.**

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". The popular shutter has nine speeds from 1 second to 1/400th and B; and built-in zero 00 flash. Lensboard for Graphic, state model, $2.00.

### 65mm WIDEANGLE for 2¼ x 3¼ $19.89



- **9 speed Compur Rapid shutter, to 1/500, with X synch for flash and strobe.**

Another Leitmeyr-made wideangle lens, 65mm f:6.8, covers about 85 degrees on the 2¼x3¼ negative. Its symmetrical construction permits use of either half of the lens as a 130mm telephoto. Lensboard for Graphic (state model) $2.

*Shipping Chg. 25c*

### GERMAN MADE SHORT BARREL 135MM f:4.5 TELEPHOTO



**FOR LEICA, CANON, KINE EXAKTA, PRAKTICA, CONTAX S, D, DA, PRAKTIFLEX.** **$19.95**

Made to our specifications, this superb coated, color-corrected lens gives a complete, uninterrupted focusing range from 16" to infinity, when used with a bellows unit—without the need for adapters or closeup lenses.

FOLDING BELLOWSCOPE with 135mm f:4.5 lens **$33.95**
*Shipping Charge 50c*

### METAL SNAKE CHAIN $1.95 ppd



FOR EXAKTA, LEICA, RETINA, PONY AND OTHERS

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost. With new safety locks, $2.59.

### KING SOL SOLENOID $5.59 ppd



Assures perfect synch at all speeds with Graphic, Busch, Ciroflex Rapax, Rollei—the professional way. Instructions for press camera installation supplied—others have mechanic install. Was $15.00!

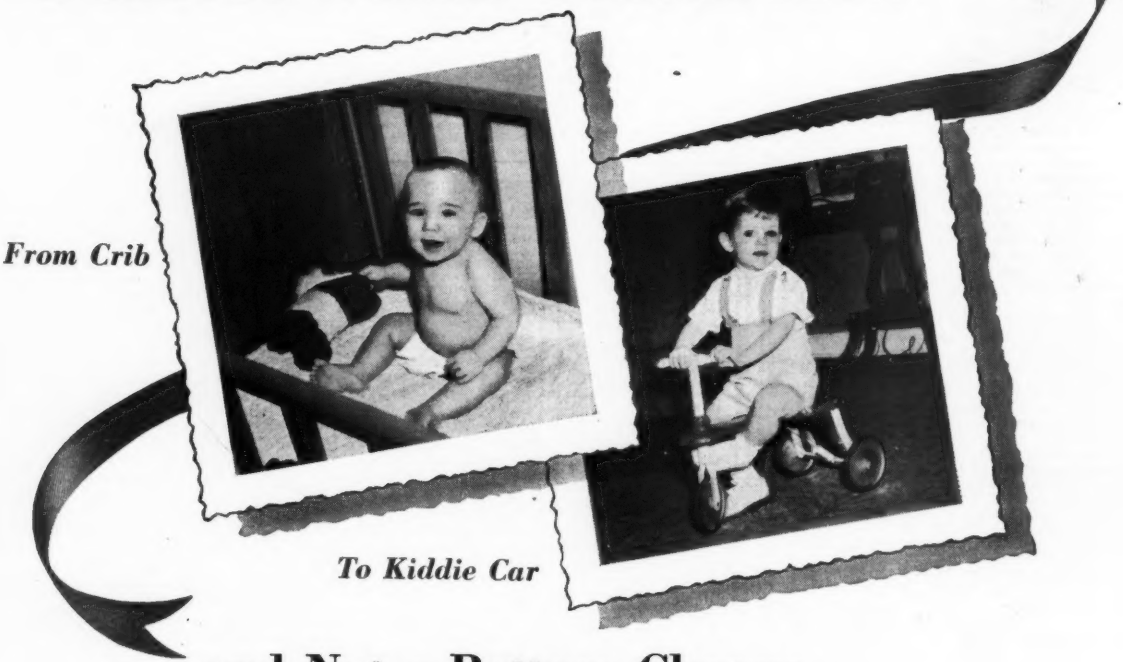
All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked "Free", "Premium" or "Bonus" MUST be requested at time of purchase. Foreign orders welcome — slight extra handling charges apply.

**SPIRATONE** INC.

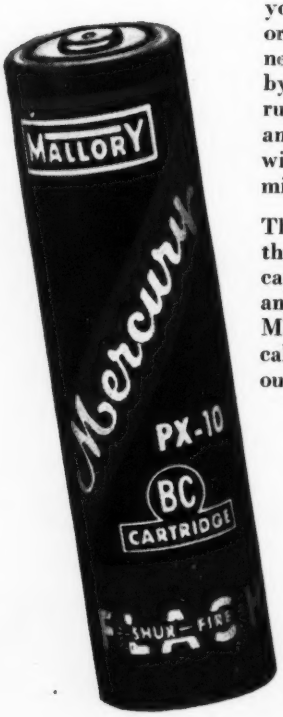
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# Perfect Flash Pictures...




## ...and Not a Battery Change in Two Full Years of Regular Service!




HERE'S good news for every photography enthusiast . . . whether you're a professional, serious amateur or just a casual shutter-snapper. A new, B-C Flash Cartridge developed by Mallory now ends the problem of run-down batteries wasting your film and bulbs . . . spoiling your pictures with "lazy" flashes . . . making you miss priceless picture opportunities.

The secret lies in two Mallory products that combine to give you a battery-capacitor flash unit that far outstrips any on the market. First, the unique Mallory mercury battery, with practically constant power output throughout its long life. Second, a tiny Mallory capacitor which stores the energy from the battery. It is always *fully* charged, ready to fire the flash bulb the instant you need it.

These two products make possible the new Mallory B-C Flash Cartridge, with power for thousands of sure-fire flashes —two full years of normal service.

By the millions, Mallory mercury batteries and capacitors have set records of dependable service in such products as hearing aids, "walkie-talkies" and scientific instruments. Now they are setting new standards for reliability and long life in photographic equipment.

*See the new Mallory Mercury Flash Cartridge at your dealer's . . . and use this unique flash unit for a sure-fire flash on every picture.*

P. R. MALLORY & CO. Inc.

MALLORY

P. R. MALLORY & CO., Inc., BATTERY DIV., NORTH TARRYTOWN, N.Y.

CONCERT HALL LIMITED RECORDINGS

## An Historic Announcement to Music-Lovers from the Directors of the World-Famous Concert Hall Society

**TO INTRODUCE YOU TO AN EXCITING MUSICAL EXPERIENCE, YOU'RE INVITED TO ACCEPT**

# 10 ALL-TIME GREAT JAZZ CLASSICS

**NO STRINGS ATTACHED! NO OBLIGATION!**

**Even if you never buy another record from us—now or later—you can now obtain all the advantages of a Trial Membership in The Jazztone Society**

FEATURING THIS "WHO'S WHO" IN JAZZ:

- **COLEMAN HAWKINS** — KING OF THE TENOR SAX
- **Art Tatum** — GENIUS OF THE KEYBOARD
- **EDDIE CONDON** — "THE SPIRIT OF DIXIELAND" AND HIS GUITAR
- **SIDNEY BECHET** — NEW ORLEANS' GREATEST SOPRANO SAX
- **Erroll Garner** — WORLD'S MOST POPULAR JAZZ PIANIST
- **DIZZY GILLESPIE** — DAZZLING "BOP" TRUMPET
- **TEDDY WILSON** — DEAN OF "SWING" PIANISTS
- **PEE WEE RUSSELL** — THE CLARINET IN CHICAGO STYLE
- **JACK TEAGARDEN** — MAN WHO PLAYS THE BLUE TROMBONE
- **Charlie Parker** — THE FABULOUS "BIRD" ON ALTO SAX

**AND INCLUDING:** Rex Stewart, Red Norvo, Albert Nicholas, Flip Phillips, Billy Taylor, Milt Hinton, Sonny Berman, Bill Harris, Serge Chaloff, Ralph Burns, Chuck Wayne, Artie Bernstein, Don Lamond, Fernando Arbelo, Buck Clayton, Sid Catlett, Slam Stewart, Wardell Gray, Howard McGhee, Dodo Marmarosa, Barney Kessell, Jo Jones, Bobby Hackett, Bud Freeman, George Wettling, etc., etc.




**$1.00**

**Not $1 each— but $1 FOR ALL TEN!**

### A Treasury of Jazz Performances, Encompassing Every Jazz Era—

**Featuring such classics as *Jelly Roll Blues, Honeysuckle Rose, Basin Street Blues, Relaxin' at Camarillo,* etc.**

**SPECIAL NOTE:** The famous Concert Hall Society gold-sputtered master process, employed in these recordings, assures you of the finest high-fidelity reproduction.

NOW you can begin to build that library of the imperishable "all-time greats" of jazz—through the JAZZTONE SOCIETY's amazing introductory offer: 10 superb jazz classics, not $1 each, *but all ten for $1!*

These recordings feature *all* the fine jazz musicians you see listed above — a veritable "who's who" of Jazzdom!

#### Half A Century of Jazz

Every jazz era, every jazz style; virtually the entire history of jazz can be traced in the wide range of these selections. Hear the dean of old-time New Orleans' jazzmen, Sidney "Pops" Bechet. Listen to clarinetist Pee Wee Russell, trombonist Jack Teagarden, and guitarist Eddie Condon. The scintillating keyboard "swing" of Teddy Wilson, Erroll Garner and Art Tatum—the dazzling "bop" trumpet of Dizzy Gillespie and the imaginative improvisations of such "greats" as Coleman Hawkins and Charlie Parker — *all* of these and many others are included in this dazzling long-playing record feast—YOURS FOR JUST $1! *Even if you never buy another record from the JAZZTONE SOCIETY!*

**Yours FREE**




Fascinating, comprehensive treatise on Jazz, by leading authorities on different jazz styles.

We make this amazing offer because this is the best way to show you the quality of these Jazztone Society recordings. Only by hearing them can you appreciate their technical and artistic excellence, their amazing fidelity. JAZZTONE SOCIETY recordings are obtainable nowhere else, meticulously processed to the high standards of the world-famous Concert Hall Society, and pressed on quiet-surfaced plastic.

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## Rollei Tips

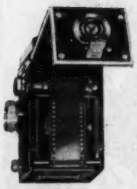


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# modern STEREO



BY TOMMY THOMAS

***How do you go about making close-ups in 3-D? Here's a report on the various systems available.***

Many stereo fans seem to be keenly interested in exploring the so-called "mystery" of ultra close-up stereo. This generally includes photographing anything closer than thirty inches, and usually involves special auxiliary close-up lenses and other accessories which may or may not be familiar items to the average fan. Actually, to put you immediately at ease, three-dimensional photography *up close* is relatively simple . . . being mostly a matter of acquiring, and using properly, the accessory equipment that is necessary.

What I would like to do here is to evaluate the more common close-up techniques. These are systems that I have been using myself over the past several years. All of them have been successful, yet each of them has individual short-comings. There is no one system available at present that is the easy, inexpensive answer to everything. Very likely, once you know the good and "bad" points of each, you'll be able to settle upon a compromise highly satisfactory for your own particular demands.

### *Stereo Angle Lenses*

On the market for several years now have been the Stereo Angle Lenses developed by Dr. Kenneth Tydings. These remarkable accessory lenses combine regular auxiliary close-up magnifying lenses together with built-in prisms that "toe in" the line of sight of your two stereo camera lenses in much the same manner (in result) as happens when your own eyes toe in when looking at close-up objects. They are available in stereo sets of Plus 1 to 20 in., Plus 2 to 14 in., Plus 3 to 10 in. The sets are $6.95 each, or all three for $19.95.

These Angle Lenses have not received their due amount of credit, unfortunately. Not enough people are using them who should be. Personally, *for their purpose,* I think they're great. Two friends of mine, one a dentist and one a doctor, have used them for hundreds of stereo close-ups that they've taken for case histories of their patients during operations. They generally work within a range of fifteen inches or so—with Plus 2 Angle Lenses—and their results are consistently good. They wouldn't be without them.

My own subjects are usually a bit more photogenic. The little baby in Photo 1 was photographed with Plus 1 lenses at 22 in. This closeness does much to add to the charm of the original stereo.

That's the bright side; now comes the "dark": (1) Close-up stereos taken with this system are not very good projected because of the severe distortion that takes place upon the screen, and (2) sometimes they're even hard to view comfortably in a hand viewer. As far as projection goes, nothing can be done about it. The distortion is inherent in the Angle Lens system and cannot be eliminated. But bad results in a viewer are something else again. There it's a fault in mounting. *The stereo photographers who are getting complete and full use out of their Angle Lenses are those who go to the "trouble" of paying especial attention to correct mounting.*



**1. Stereo Angle Lenses allow you to get closer than the usual "minimum" of 2½ ft. This was made at 22 inches.**

For best results these ultra close-up stereos should be mounted in such a manner as to "pull in" the stereo window of the mounts as much as possible. Certainly it doesn't make sense to mount a 20 in. close-up in a mount that has a 2½-feet-away window. Follow the procedure as explained in my column of last October (*page 36, Fig. 1 and text*). Also, and this is very important, be on the lookout for any "rotation" of the two images, left and right, one with the other. If the Angle Lenses are not put on the camera in perfect alignment, the prisms fail to match in toe-in direction, causing this undesirable image-rotation. The only solution is to hand-mount one of the

(*Continued on page 40*)

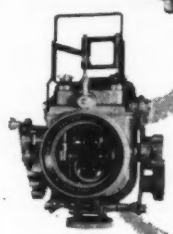
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## MODERN STEREO

*(Continued from page 38)*

transparencies to match the other. Rotate it just enough to correspond and then Scotch-tape it in place. If they're not matched properly you'll know it soon enough because people looking at the slide will start complaining immediately about eye-strain.

Finally, it should be mentioned that Dr. Tydings advises that close-up stereos taken with his Angle Lenses should be put in mounts that have been masked 7mm along the sides to make the windows narrower than average. This also creates the effect of placing the stereo window closer to you. Fortunately, as just pointed out, you can usually by-pass this tedious chore by pulling the regular close-up window in closer through the "outward" mounting of the two pieces of *film*.

### *The stereo slide bar*

For those of you who are interested in doing some serious close-up photography with your stereo camera, and who are not as yet acquainted with what a stereo slide bar might be, may I suggest that you go to your nearest camera dealer who carries books on stereo and look them up. My own Chapter 10 on "Stereolusions," in the *Stereo Realist Manual* published by Morgan & Lester, might serve as a starter.

The lenses of your stereo camera, unlike your eyes, cannot simultaneously *converge* upon a subject that is too close unless helped out by prism-lenses as mentioned. This means—as you get closer and ultra-closer to your subject —that you begin "missing" the subject more and more. The right lens aims too much to the right and the left lens too much to the left (naturally). An easy way to correct this is by having your stereo camera mounted on a slide bar (merely a metal *rack* that permits your camera to move sideways horizontally, to the left or right) and then taking two separate exposures, one at a time, with the lenses an equivalent of fractions of an inch apart. You accomplish this by capping one of the camera lenses, taking a picture, re-cocking the shutter (don't advance the film as yet), moving the cap over to the other lens, also moving the camera sideways, and finally finishing the stereo pair by taking a picture with the other lens: a "dual" exposure.

The stereo of the butterfly, Photo 2, page 42, was made in just this manner. The camera-to-flower distance was fifteen inches, so I used regular Eastman Kodak Plus 2 supplementary lenses to bring my subject into focus. As a result the between-the-lens distance (sliding the camera sideways between exposures) was reduced to one inch. This interocular was determined by measuring the distance from the camera to the foremost portion of the subject and *dividing this distance by fifteen*. The result was a beautiful

*(Continued on page 42)*


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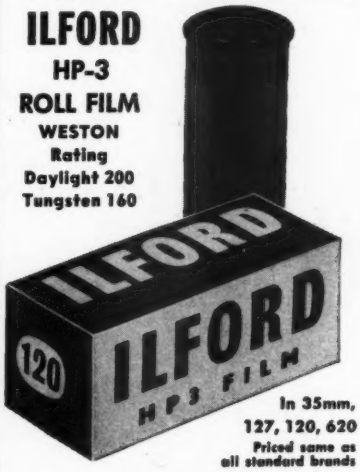
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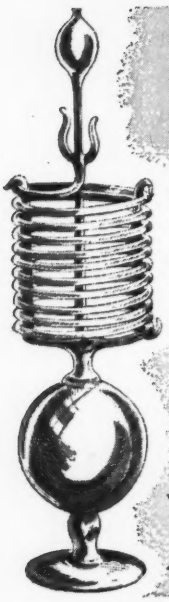
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## MODERN STEREO

*(Continued from page 40)*

stereo that is perfect both in a hand-viewer and projected upon a screen.

You've noticed the "trouble," haven't you? Here's a system of close-up stereo photography that eliminates distortion, permitting wonderful projected results, but at the expense of limiting you to inanimate subjects. You must take the left and right exposures separately, one at a time, therefore you can't take anything that would be likely to *move.* The most you can hope to do, along this line, is to put



**2. For close-ups free from projection distortion, the stereo slide bar is probably best. Picture made at 15 in.**

some "artificial" life into your photo. I did this quite convincingly in my original stereo here through the use of a dead butterfly. The butterfly was previously soaked in a jar of denatured alcohol a few hours, pronounced dead, taken out and immediately propped up on a block of balsam wood with pins and bits of wood holding all parts of him in just the position I wanted, then left to dry out a day or so. When thoroughly dry he held his position without the props and (on the flower) looked for all the world like a butterfly who had just swooped down and landed there a moment before.

The head of a dragonfly, Photo 3, page 92, was made with the use of a stereo slide bar. This time the camera-to-subject distance was only 3 in. and the lens interocular, consequently, was only ⅕ of an inch (that's 1/15th of 3 in). Things start getting a bit rough with a regular stereo camera when you get down too close. You need an accumulation of auxiliary lenses that add up to about Plus 20 (or thereabouts) when you're only a few inches away from your subject. Your best bet here is to strike up an acquaintance with someone with a regular (2-D) 35mm camera complete with close-up attachments and equipment, and use *his* camera. Use the 2-D 35mm camera on the slide bar as before, taking two completely separate exposures on separate films . . . between photos, move the

*(Continued on page 92)*


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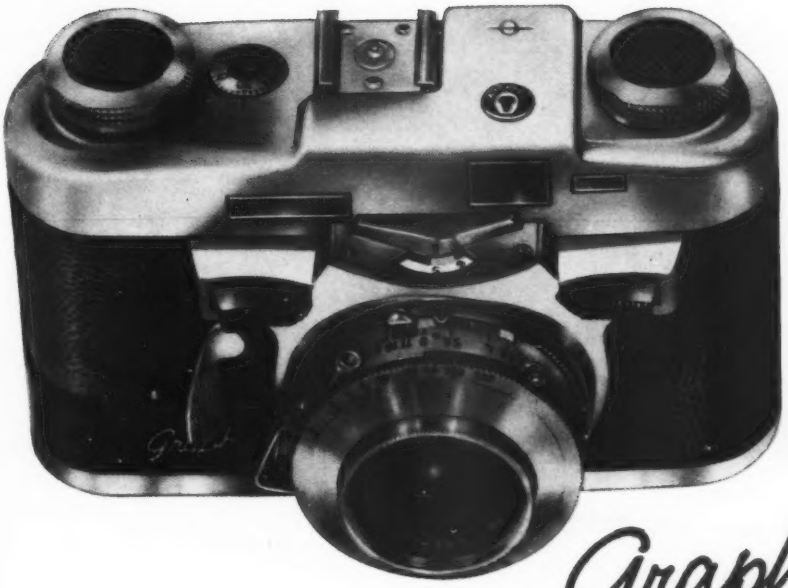
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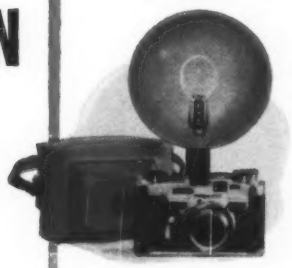
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SPECIAL REPORT

# GREAT NEW COLOR FILM!

*High speed 35mm Ektachrome makes color photography easier, adds bright new spectrum, opens wide field for imaginative picture taking. Here are examples of what Kodak's newest product can do, helpful tips on how to get best results, plus a technical evaluation by an authority on color.*



JOSEPH SIEGELMAN

**FOR BAD WEATHER, IN DIM LIGHT, OR WITH SPEED LIGHTS,** the high speed of 35mm Ektachrome, Daylight Type, opens up picture-taking possibilities of which photographers could only dream six months ago. Careful tests showed that it was three times as fast as Kodachrome. In rain (*above*), or deep shade, the new film kept its warm, bright look. Exposure: f/2 at 1/30 sec.; Leica IIIC, Summitar lens.

**WE NEVER SAW SUCH RED** as this film puts into sunsets, flowers, fire engines, street lights. It is warm, rich, glowing, but not garish. Notice the remarkable separation between the red sky and the red lights. If your subject has important red tones in it, 35mm Ektachrome is a must. Exposure on Daylight Type: f/6.3 at 1/50 second; Exakta, 58mm Biotar lens.



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JACQUES LOWE

**ACTION, DEPTH OF FIELD** are not the problems they were with Kodachrome. The 1½ stops extra speed means that greater depth of field, faster shutter speeds, or some of both, are at your command. See how well over-all sharpness has been retained, most action stopped, in this late winter afternoon scene of sport. Exposure: 1/25 sec. at f/4; Contax II, Nikkor lens.

PETER BASCH; THE GIRL IS ANNE HELM



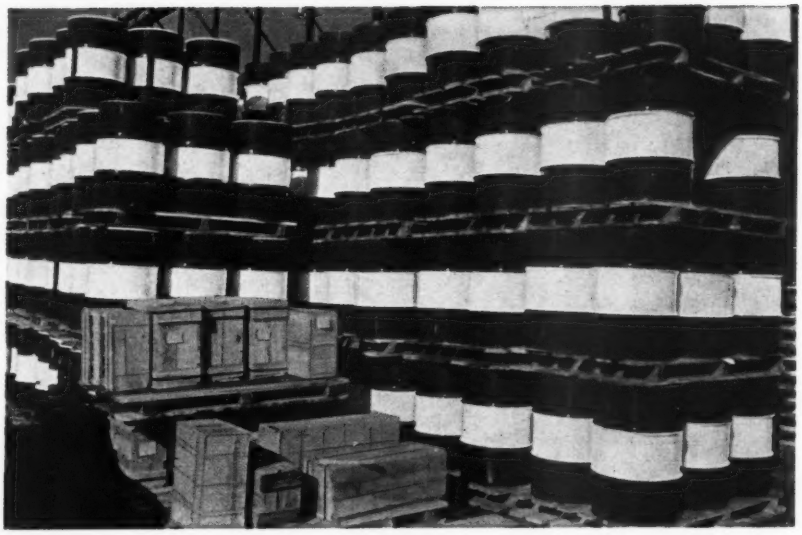
**FOR FLASH, TYPE F FILM** is the thing. It's balanced for light from most clear flashbulbs; since it needs no light balancing filters (which cut down light) it gives more speed with flash than Kodachrome, Type A, even though both have same exposure index, 16, when used with photofloods. Skin tones are "warm," look "cooler" when ultra-tiny M-2 flashbulbs are used. Exposure: 1/20 second at f/11; one No. 5 bulb; Nikon camera.

**MORE ABOUT EKTACHROME ▷**

**WORK WITH IT AFTER DARK** when Kodachrome would require such long exposures as to make it impracticable to use—for instance, 30 seconds for this scene which Ektachrome, Daylight Type, recorded in 10 seconds at f/2.8. Sky was grayer than shown here. Blue tint may be color shift due to long exposure, or simply record of total absence of "warm" light at gray sundown. Camera: Canon III, 35mm Serenar, a wide angle lens.



**YOU CAN CONVERT TYPE F** for use with daylight by adding new 85C filter, a pale, pinkish glass. Stacked drums were painted a green similar to that on Cities Service gas pumps; rendition was good. Many exposures showed that Type F plus 85c filter gave good results in daylight. Though faster than Kodachrome it lacks speed of Ektachrome, Daylight Type. Exposure: 1/60 sec. at f/8; Canon.



PHOTOS BY JOHN WOLBARST

**USE A POLARIZING FILTER** to contrast bright, light subjects against dramatically darkened sky. With Polaroid filters, you must allow 2 full stops more exposure, a great handicap with Kodachrome. New film's extra speed makes it practical to use this highly specialized filter for handheld exposures. Polaroid filter is also used to subdue unwanted reflections. Exposure: 1/100 sec. at f/5.6; Canon.



# 35mm Ektachrome: how to use it for best results

THE ART of color photography has gotten a shot in the arm. The Eastman Kodak Co. applied the needle; the stimulant, 35mm Kodak Ektachrome Film, the first true high speed reversal-type color film for general use.

Now despite the fact that we have lapsed into metaphor, please don't get the idea that we think color photography was unconscious or ailing until this new film came along. On the contrary, it is an ever growing, important part of picture taking. And we have seen a bushel of slides made with plain old Kodachrome which were magnificent in conception and execution.

Yet, with one great technical advance—high speed—Kodak has put the man with the f/3.5 lens up where the fellow with f/2 was yesterday; and the fellow who can command f/2 has had opened to him wide new fields for picture taking of which he could have only dreamed before. In a word, color photography has been made easier—both for good pictures and for bad ones.

On the basis of experience with 15 rolls of 35mm Ektachrome, both Daylight Type and Type F, MODERN's editors have arrived at some conclusions which you may find helpful.

This is a fine film. Some people may not like some things about it and may prefer to stick to Kodachrome. However, if you learn what this new film can do best and use it for those things, and if you use Kodachrome for the things *it* does best, then you'll be getting the best from both. Below, Lloyd Varden compares the two films technically—we'll stick to a comparison of uses.

Obviously, Daylight Type Ektachrome's first advantage is speed, and any place where that is a vital factor it's a logical choice over Kodachrome. It lives up to its advertised exposure index of 32 ASA (if you use a Weston meter, set it at 24 for good results). Ektachrome, Daylight Type, is three times as fast as Kodachrome, Daylight Type. This advantage exists in daylight, or when used with electronic flash, or blue flashbulbs. For any of those light sources count on closing your lens an extra 1½ full stops (more depth of field), or using a 3X faster shutter speed (for action), or a combination of some of both. Just imagine—you can shoot at 1/500 second and f/3.5 in bright sunlight!

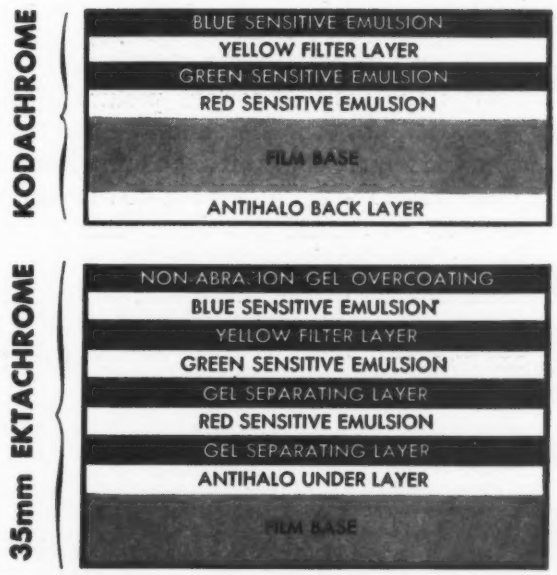
How do the colors compare? We found that Ektachrome appeared to give "warmer" results throughout (particularly in late afternoon) than those we are accustomed to getting with Kodachrome. This might change from one batch of film to the next. In snow scenes, for example, Kodachrome showed a crisp white, sometimes blue tinged by a sky reflection. Under similar conditions Ektachrome's whites were not as brilliant, seemed to have the faintest tinge of brown. The snow just didn't look cold! However, under *(Continued on page 98)*

# 35mm Ektachrome: an expert's technical analysis

THE UNOFFICIAL STANDARD for use in expressing the quality of a new color film, with respect to speed, exposure latitude, scale of gradation, graininess, ability to record fine detail, and color reproduction characteristics, is the elder of the modern-type color films—Kodachrome. The question naturally arises, then, "How does the new 35mm Ektachrome stack up against Kodachrome on some of these technical points?"

First, let's discuss the quality uppermost in most photographers' minds: speed. Careful tests show that 35mm Ektachrome, Daylight Type, is fully three times as fast as Kodachrome, Daylight Type. When exposed by flash, Ektachrome, Type F, is about twice as fast as Kodachrome, Type A. With photofloods, Ektachrome, Type F, has to be exposed with a Kodak Light Balancing Filter No. 82A over the lens, which reduces its speed to the point where it is just the same as the speed of Kodachrome, Type A.

In the past color films generally have been too slow in speed to give photographers the wide flexibility they enjoy in black-and-white work. They have resorted to every trick in the business to stretch color film speed to a maximum with those color films which the consumer can process. Since these films are processed by the reversal procedure, extended *(Continued on page 102)*




**Schematic diagram (not drawn to scale) indicates complex structure of new film, compared to Kodachrome. Just to manufacture such a product is a technical achievement.**

10 SPECIAL REPORT pages

# A NEW WORLD IN PHOTOG-RAPHY!

## Now—enlarge direct from negative of a remarkable new Polaroid Land film

This is the most important picture MODERN PHOTOGRAPHY has ever reproduced. The print was made from the negative of a new Polaroid Land film which produces a top-quality print in 45 seconds, *plus a negative on an acetate film base.* MODERN'S Managing Editor, John Wolbarst, has devised a simple technique to make the Polaroid Land film negative permanent, so that any number of contact prints or enlargements can be made from it. This is the first time that such a technique has been made public. Anyone can do it. The potentialities of this new material are great; its implications for the future of photography are immense. Read about it in the special report which follows on page 50.

**Photo by Arthur Kramer, made with a Polaroid Land Pathfinder Camera. It was enlarged 5½ times, direct from the Polaroid Land film negative by conventional darkroom methods.**



POLAROID LAND CAMERA PLUS NEW FILM, ▼



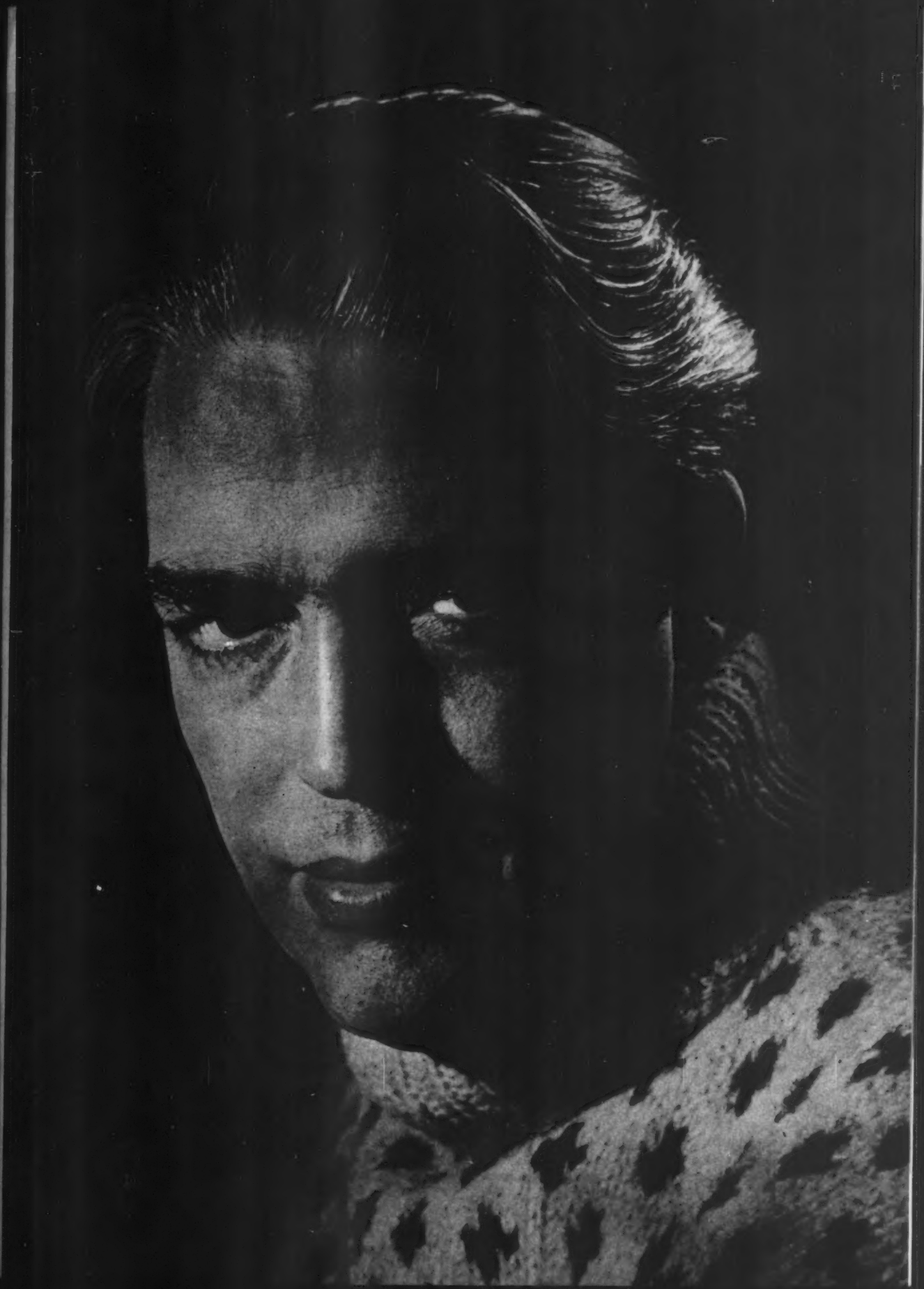
GIVES TOP-GRADE PRINT IN 45 SECONDS ▼

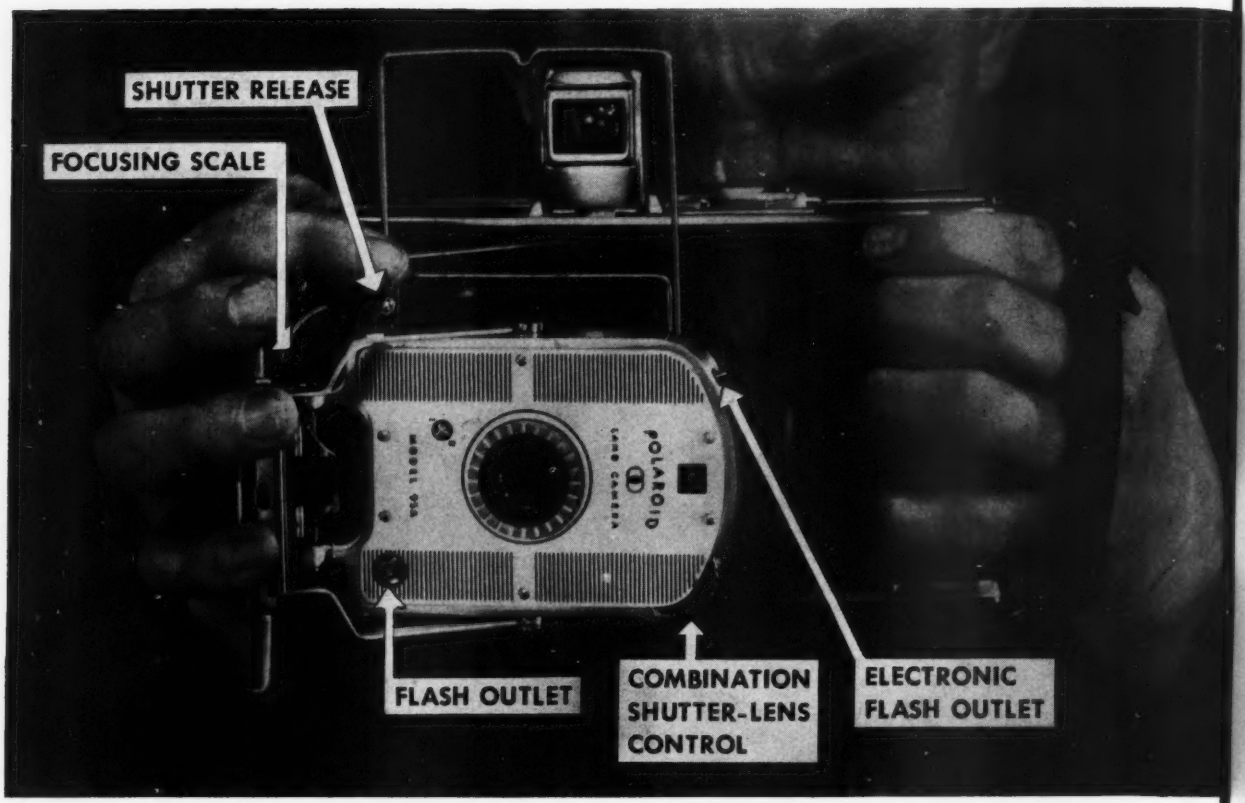


PLUS NEGATIVE WHICH CAN BE MADE PERMANENT, ▼



AND CAN PRODUCE ENLARGEMENTS ▶






**Best known Polaroid Land camera is the Speedliner, *above*, which makes eight prints 2⅞ x 3¼ in. from a roll of film. Other models are: Pathfinder, same size but with rangefinder, Wollensak lens and shutter, and smaller Highlander.**

# Polaroid cameras: a new look

## Novelty becomes a marvel, startling new facts—by John Wolbarst

WITHIN ONE MINUTE after taking a picture with a Polaroid Land camera it will deliver to you a dry, finished, excellent print of your subject. No other camera can do this.

Since 1947, when the camera first appeared, some 500,000 people who have witnessed this incredible feat have been moved to shell out an average of $120 each so they, too, could own the camera and make it perform for them in like manner. We do not know whether or not all these people were happy with their Polaroid cameras, nor if they still enjoy, use, or even own them. That does not matter here. Yesterday is behind. This is about the Polaroid camera today—and tomorrow.

Although this article is not intended as an instruction manual for the Polaroid camera, you may be interested to learn something about what makes it tick.

The Polaroid Land system of photography is based on a phenomenon called diffusion-transfer reversal. Dr. Edwin H. Land of the Polaroid Corp. was the first to harness it successfully for general photography. He did this by designing (1) a film in which a negative material, a print paper and all necessary chemicals are self contained, and (2) a camera incorporating a mechanism to start the developing process when desired and provide a light-tight place for it to proceed to completion. The mechanics of this setup are shown *opposite*.

Attached to a strong paper leader are a roll of light sensitive negative material and a bulkier roll of positive paper which is not light sensitive (*photo 1*). Crossing the strip of positive paper at intervals (one for each print) are metal foil pods filled with a jelly-like developing compound. The film path is such that when the film is advanced (after an exposure) the negative and positive strips are forced between two closely spaced heavy steel rollers (*arrows, photos 1 and 2*). The rollers crush and rupture the transverse pods, spreading a thin (about .0003 in.) layer of developer evenly between the negative and positive materials, which must remain in firm contact with the layer of developer throughout the process.

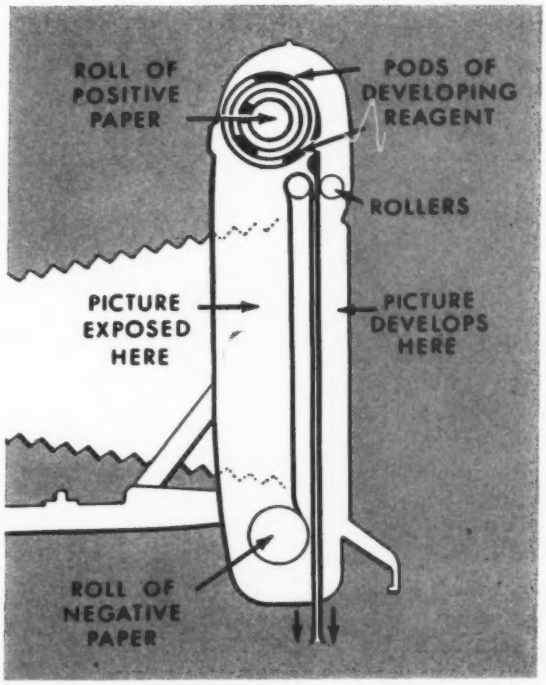
As the negative image forms, the developer dissolves some of the unexposed silver halide crystals (this is the silver halide which is ordinarily fixed out of a conventional film) and transfers them through the jelly layer to the positive paper. There they react with certain materials which are coated on the positive paper and a microscopically thin positive image forms.

After a suitable interval (about a minute) you open the back door of the camera and separate the print from the rest of the positive paper strip (a predeckled edge makes it easy to rip out). All the jelly clings to the negative—the print is clean and dry. Ordinarily the negative gets light-struck during removal of the print and is worthless, so it is discarded.

This brief sketch hardly does justice to the Land process, but it should be obvious to anyone that this is an authentic miracle of physical chemistry.

Ease of operation was foremost in Dr. Land's mind when the camera was designed. So, we have the shutter, a device of monumental simplicity, but accurate and dependable. No f/numbers or fractional seconds here—just a little window in which numbers from 1 to 8 (2 to 9 on the Highlander) appear as you turn a small wheel. Each number represents a specific exposure ranging from (1)—f/8.8, at 1/12 sec., to (8)—f/35 at 1/100 sec. (maximum shutter speed). There is one full stop exposure difference from one number to the next. In place of an iris diaphragm to set lens apertures, there are holes of various sizes in a rotatable metal disc (Waterhouse stops), and the lens and shutter speed settings are coupled. However, any type of shutter and lens system could be incorporated in the Polaroid Land system.

## Inside the Polaroid Land camera

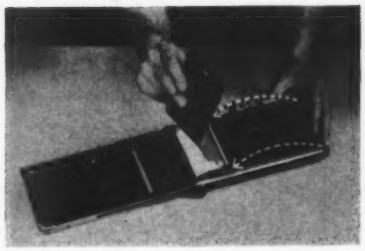



**Schematic diagram of Polaroid Land camera shows how the negative and positive materials start from different locations, come together for the developing process. Compare this with description in the text, and photos *below*.**

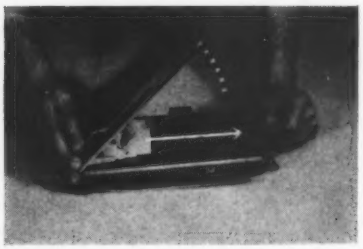
## Loading, operating Polaroid camera is simple, unique procedure.



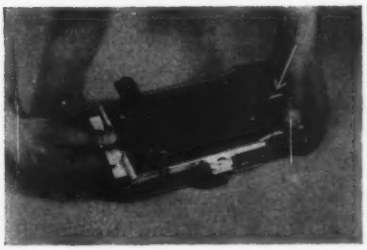
**1. Negative, right, and positive, left, rolls drop into cavities in body of camera. Note two heavy rollers, *arrows*.**



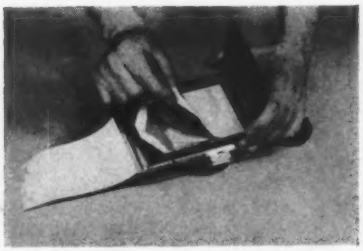
**2. Inner back flap folds over area where negative will be exposed. Note position of steel rollers, paper leader.**



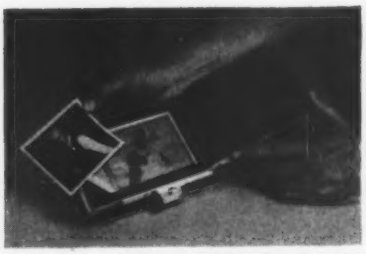
**3. Paper leader is stretched to end of camera; back comes down and is locked. Rollers are now close together.**



**4. To advance film you throw release switch, *arrow*, pull film to stop. This crushes pod, starts film development.**

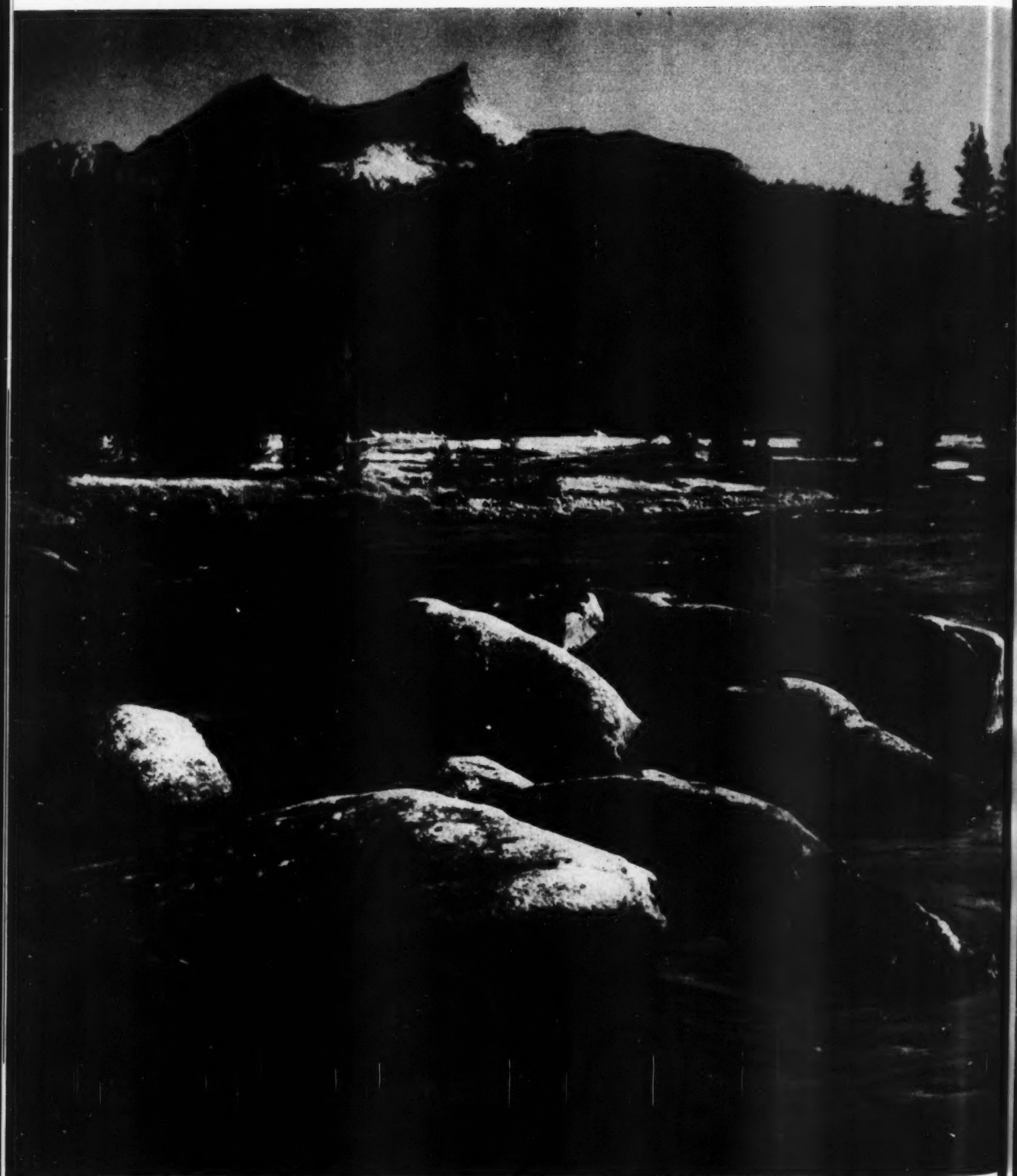


**5. Within a minute you open back door, remove print from positive paper strip to which it is loosely attached.**



**6. Here you have a finished print. In camera is negative, which has been light-struck and thus made worthless.**

**Continued on next page**



Quality of Polaroid Land Professional Pan 45 sec. prints is shown in Ansel Adams' photo of Cathedral Peak. 1/100 sec., f/16.



# can Polaroid cameras take good pictures?

## Yes! Superb quality, fine detail, wide tonal range are found in new film. Here's the first report!

ALTHOUGH the Polaroid Land camera is one of the world's easiest to operate, it has always been difficult to make top-quality pictures with it. True, the camera holds an honored place in business, industry, and science, due to its ability to produce quick, accurate record pictures, even for the unskilled. True, it is a delight at parties and family gatherings, is a wonderful device for making friends, and practically anyone can quickly learn how to produce an acceptable snapshot with it.

It is also true that the definition in the pictures has been mediocre and that it was difficult to get good reproduction on a printed page from a Polaroid picture. The film was orthochromatic (insensitive to red) and did nothing for the skin tones of women; gradation and contrast left much to be desired. Enlargements could be made only by copying the original, and the results were anything but spectacular. All of these factors kept most serious photographers away, and in their eyes held the Polaroid camera at the level of an extremely useful novelty.

That is all about to be changed! Within a very short time the Polaroid Corp. will market new panchromatic high speed films of greatly improved quality. These films will be for general amateur use and will have the negative material coated on a paper base, similar to the present film. One will have a daylight exposure index of ASA 200, the other ASA 400. Also in the near future, the Polaroid Corp. will market the most extraordinary film we have ever seen—Polaroid Land Professional Pan. It is fast (ASA 200). In 45 seconds it produces prints (2⅞ x 3¾ in.) which can hold their own against any for gradation, definition, contrast, general quality. The negative emulsion is coated on an acetate film base. Without any assistance from the Polaroid Corp. we have worked out a simple means of saving the negative and from it have made superb enlargements (*see page 49*).

*Let no one be in doubt about this—Polaroid Professional Pan film portends the most important changes in photography since George Eastman successfully marketed roll film and the Kodak.* But that's for the future. Let's see what we can do with it right now.

**Continued on next page**

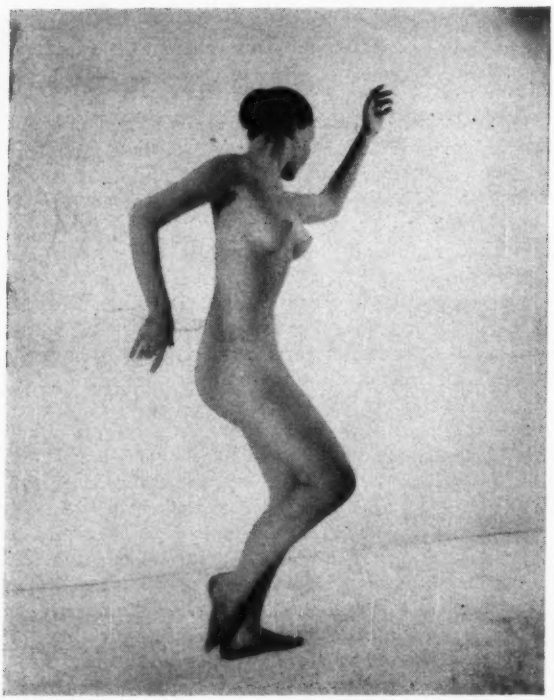
## How Peter Basch got top results from Polaroid Professional Pan film



Peter Basch had never used a Polaroid camera until we asked him to try this new film. These engravings were made directly from the prints he produced in 45 seconds.



For dramatic, low key study, Basch found he had to use much harsher lighting than with his usual film. After a few adjustments he got the deep, rich blacks he wanted.



New film is excellent for delicate, high key, skin tones. Basch found both he and model improved as they studied results during the session, a new experience for both.

**NEW FILM (cont.)** Professional Pan prints are ready in 45 seconds. Avoid overdevelopment, for this will cause "gilding," the formation of a golden mirror image in all the dark areas of the print. With a little practice at overdeveloping you can learn how to cause this deliberately, with weird and intriguing results. But for straight prints remember—watch the time carefully. Prints must be coated with the plastic supplied with the film and handled the same as any Polaroid prints; full instructions are in the film package. Correct exposure is fairly critical.

To use the negative, you must first save it (*see page 55 for how to do it*). Then you can make duplicate prints or enlargements just as with conventional films. These negatives have some unique and wonderful characteristics. There is no apparent graininess, even with extreme enlargement. The film has enormous ability to record fine detail. (It was only when we began making big blow-ups that we saw proof that the Polaroid Land camera lenses are sharp enough for any ordinary photographic work.) Professional Pan is not a "soft" or "flat" film; it produces rich blacks and good whites. In addition, if properly exposed, it refuses to block up in the highlights and retains shadow detail to an astonishing degree—much more so than some famous conventional films. So, harshly lighted, contrasty subjects come out fine in the 45-second prints, and with the additional flexibility of utilizing the negative to make enlargements, there seem to be no serious limits to the type of subject matter with which this fine, useful, new material can be used.

# These five simple steps will make Professional Pan negative permanent

ANYONE can perform successfully the simple steps necessary to save the negative of a Polaroid Land Professional Pan print. You need: a pan of water about 70 F; a tray of ordinary fixer (we used FR Fixol); more water to wash the negative after fixing. There is one essential condition: *from the time the exposure is made, until the film is in the fixer, light must not reach the negative.* Remember—total darkness!

Here's how we handled the negative which made the enlargement reproduced on *page 49*. After Arthur Kramer made the exposure, we advanced the film (starting the developing process), and carried the camera into the darkroom. A few seconds before the time to remove the print we snapped off the light, opened the back door of the camera, fumbled a bit, removed the print, closed the camera door, snapped on the light.

The print was perfect, and we decided to keep the negative. So we doused the light, advanced the film (wasting a frame) to get the negative out of the camera to where we could cut it off (*photo 2*). You can avoid wasting a frame by taking another picture before advancing the film. Then advance the film in the dark, remove the new print after 45 seconds, close the camera door, and without turning on the light, cut off the original negative you wanted to save. Note carefully in *photo 2* that we closed the cutter bar before cutting. This insures that there will be a small end of film to grip when you wish to advance the film.

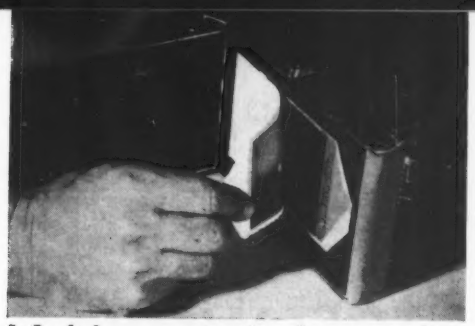
Next we gently separated the paper backing from the film. If you pull too fast, the adhesive will spark, and this might cause fog streaks (*photo 3*).

Then we immersed film and both hands in the water pan and gently swabbed off the developing jelly. At this point the emulsion is as delicate as a butterfly's wing. Touch it only under water and then gently, but keep at it until all residue is washed off.

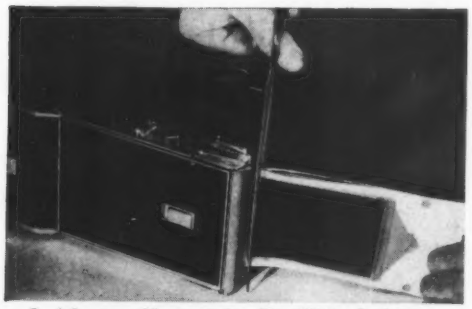
Now the fixer. We used fresh Fixol, after 20 seconds turned on a safelight to check progress. The film cleared in two minutes; an additional two minutes assured complete fixation.

We washed the film 20 minutes in running water at about 70 F, with a heavy clip anchoring the film to the center of the tray to prevent scratches. Finally, 30 seconds in a Kodak Photo-Flo solution, and the film was hung to dry; a clip on the bottom inhibited curling.

Actually, this procedure takes less time to do than to read about. It opens up an entirely new field for exploration by serious photographers, and points the way towards great new things to come.



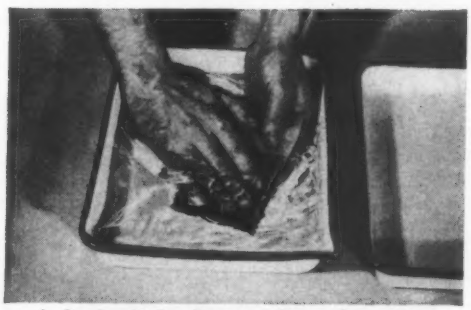
**1. In darkness remove print, close camera door.**



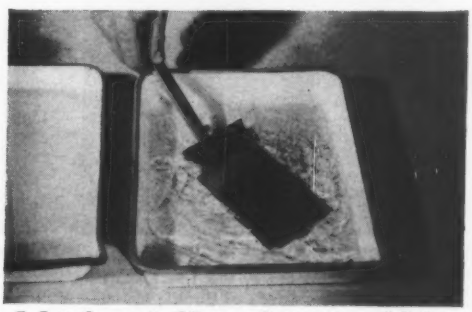
**2. Advance film, cut it off, still in darkness.**



**3. Separate acetate film from paper backing.**



**4. Swab off developing jelly under water.**

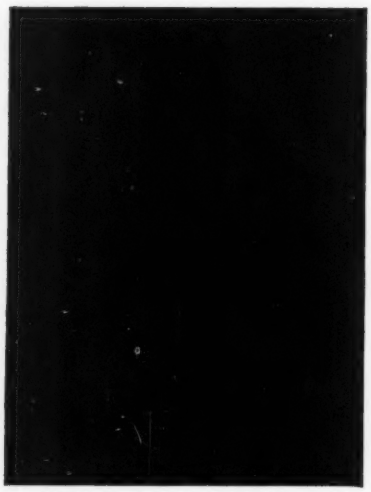


**5. Into hypo; in 20 seconds turn on safelight.**

**Continued on next page**

# teacher+pupil+Land camera= fast way to learn photography

**Peter Gowland gives a week's teaching know-how in two hours. Composition, posing, exposure hints from an expert will help you.**



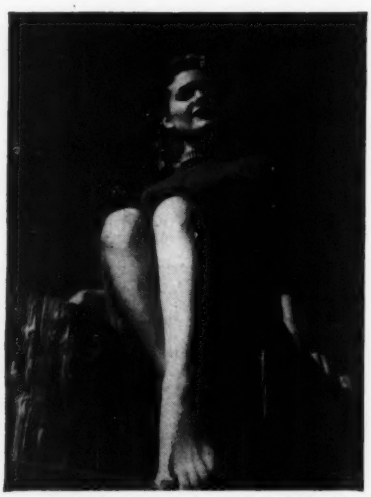
**1:00—First try, Jack read the wrong number on the exposure meter; this shot was very much underexposed.**



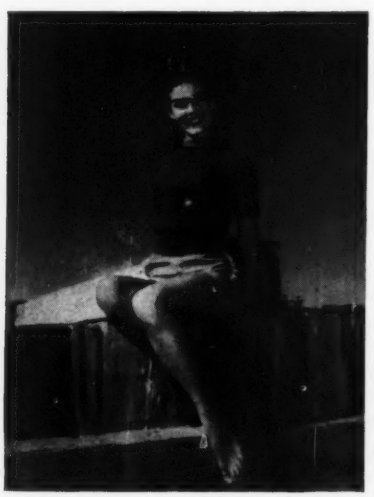
**1:03—That's better (lens was opened one number) but shaky. So, 10 minutes' practice on tripping the shutter.**



**1:15—Exposure on the nose, but too close, and the back-tilted head exaggerates mouth and chin. Try again.**



**2:15—After a snack, a new location and this. Too close, too low. Jeanne did not think much of Jack's efforts.**



**2:20—Gowland put Jack on a rock to get a better angle. He was lucky and got a grand smile on his first try.**



**2:23—Deceived by backlighting! The sky and highlights are correctly exposed but he forgot about shadows.**

A POWERFUL teaching tool for many purposes, the Polaroid Land camera is unsurpassed for instruction in such aspects of picture taking as posing, lighting, composition, backgrounds, exposure, filters. The ability to see the picture one minute after taking it, plus the opportunity to correct mistakes on the spot, can accelerate beginner learning at a phenomenal rate. To demonstrate this, photographer Peter Gowland took rank beginner Jack Galbraith and model Jeanne Carroll out on the beach one day. A few rolls of film after a terrible beginning, Galbraith had mastered the mechanics of taking properly exposed, pleasingly posed, well lighted outdoor portraits of a pretty girl. The selection below shows the rate at which he progressed, using the Polaroid camera.

There is more to this than just learning the mechanics of picture taking. Even advanced photographers can profit from the Polaroid camera as they get into more creative work. For one thing, the camera imposes a discipline in seeing and planning the picture. Skill in picture taking becomes more important than darkroom correction of picture taking errors. Experiments in pattern, or lighting for mood, or anything else, are quickly begun, completed, and evaluated. The new film we have described provides a medium to match anyone's skill. And there is no doubt that even more startling developments will be along in the future.



**1:35—It took five tries to get a good one. Backing up a little and a higher angle reduced the distortion.**



**1:40—Messy background, diagonals of platform overshadow Jeanne. Jack said he didn't see the trees there.**



**1:55—Several tries against plain sky got progressively better. But the tower still is much too prominent.**



**2:45—Pete suggested flash fill-in, explained how. On third attempt Jack balanced sun and flash, made this.**



**2:55—Chilly breeze brought out a coat; low bright sun caused squint and harsh face shadows. Not very good.**



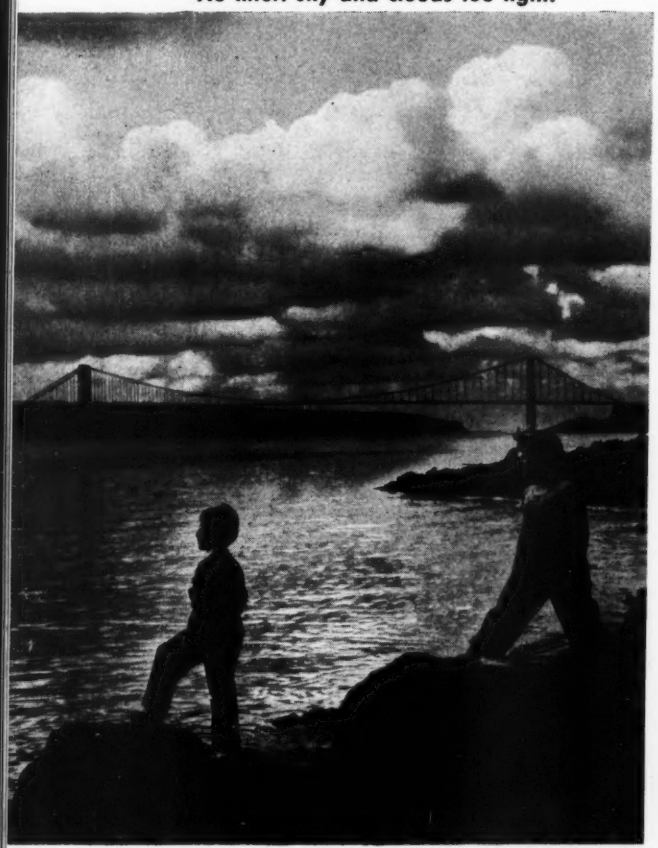
**3:00—Jack turned Jeanne around so her face was in bright shade. Exposure was for skin disregarding background.**

**Continued on page 98**

# THE 3 FILTERS YOU'LL NEED!

**Begin with these three. Here's how to use yellow, red and green filters to make your black-and-white photos really exciting.**

No filter: sky and clouds too light.



Med. yellow: sky darkens, clouds stand out.



PHOTOS ON THIS PAGE BY BENN MITCHELL

## YELLOW

Why is the medium yellow filter the most useful one you can own? Because film is oversensitive to blue. And on bright days this filter cuts out just enough of the blue light (plus ultraviolet) to render blue skies, water, clouds and foliage normally. It's number one

WHICH FILTERS are essential for better black-and-white photography? Most people agree that the medium yellow filter is the most useful one you can own, with either the light red or green as runner up. But before we get into that, let's see why you need a filter at all.

You're photographing a scene. And you want colors to be reproduced as shades between white and black, with the same tone relationships as the original. There is sky, there are clouds, there are people. But because all film is far more sensitive to blue light than the eye, and because film also records ultraviolet rays which the eye cannot even see, some areas (clouds, sky, for example) come out too light on your print.

Here's where filters provide first aid. One group permits you to correct situations where there is color imbalance. Included are the medium yellow filter for general outdoor work, and the light green for normal rendition of reddish skin tones. Another group—to which the red filter belongs—allows you to exaggerate contrast by overcorrecting for a specific effect. There are, of course, many other filters (for a list of these and their functions see the annual filter guide on pages 62-65). But medium yellow, light green and light red are your basic three.

One rule holds true for all—they transmit light of their own color and partially hold back other colors, including invisible ultraviolet rays. This means your film requires increased exposure. First find the filter factor for your film-filter-light combination (it's usually on the instruction sheet which comes with your filter). Then increase your exposure accordingly. A filter factor of 2 means that you need to double exposure, of 4 quadruple it, and so forth. How do you do this? Suppose the factor is 2 as it often is with a medium yellow filter. Open up one lens stop, or use the next slowest speed. Now let's see just how these three filters work, and for which situations they are most suitable.—CORA WRIGHT

**No filter: water and some body tones too light.**



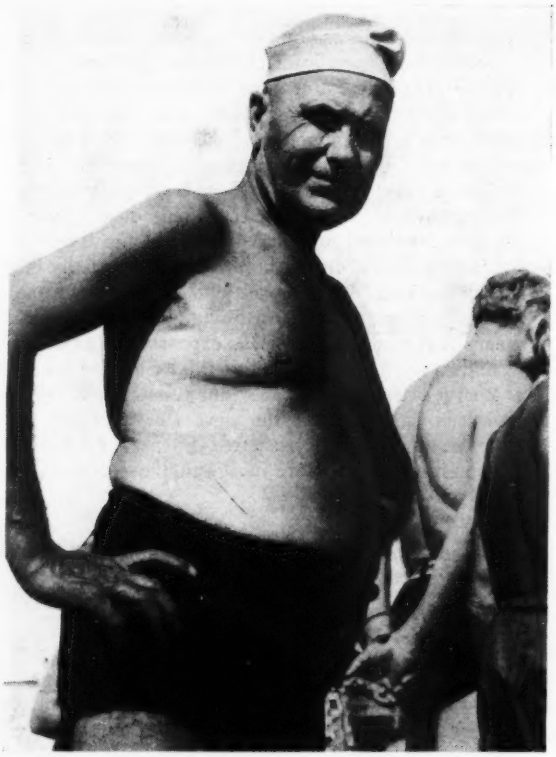
**Med. yellow: even body tones, water darkens.**



PHOTOS ON THIS PAGE BY HAROLD FEINSTEIN

for outdoor color correction with either orthochromatic or panchromatic film. But there are other uses, too. Suppose you're shooting at the beach. Water will, of course, be darkened because the filter reduces the blue and eliminates the ultraviolet. But as a useful side effect, reflections on skin will be flattened considerably (*see shot right, above*), while normal skin tones are maintained. So keep your medium yellow filter handy. Use it not only for clouds, as *opp. page,* but for bathers, unless they have reddish skins (*see next page on green filters*). Be sure the day is fairly bright, and the sky blue since this filter is generally ineffective in misty or in overcast weather.

**Continued ▶▶**

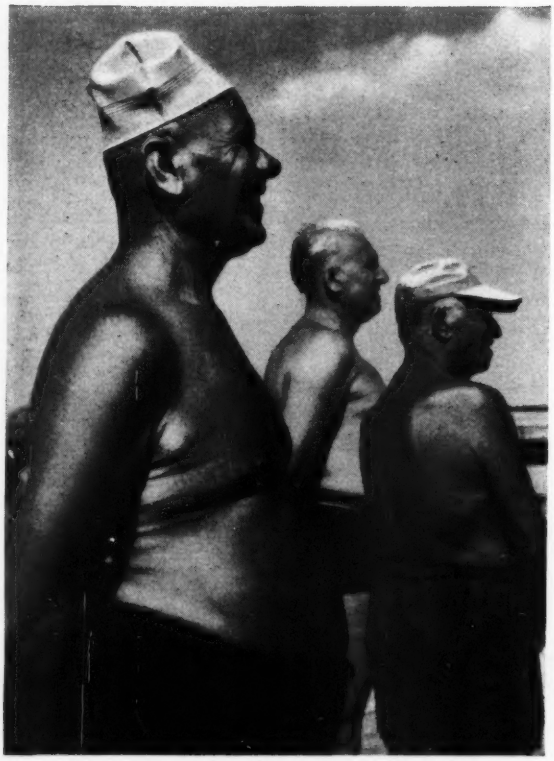


No filter: skin and sky too light.

## GREEN

Making portraits outdoors? A light green filter is just the one you need to record the right amount of red in skin tone, with most panchromatic film. It's particularly good if your subject is a sunburned gentleman, as in the pictures at *left*. Like the medium yellow, the light green is a correction filter which restores the balance of tones to normal. What happens when you use it to photograph a ruddy face? Being green, the filter transmits green light. But more important here, it eliminates part of the red. And since less red registers on the film, the face records somewhat darker than it would if photographed without any filter. At the same time, the sky is darkened because the green filter absorbs part of the blue and ultraviolet light in the scene.

Theoretically this filter should also lighten green objects. That's because all filters lighten objects of their own color and darken colors they partially absorb (as red and blue in the picture *left, below*). When you're shooting foliage, however, the difference between using and not using a light green filter is often so slight that it's hardly noticeable on the negatives. To lighten greenery more, use a darker green filter.



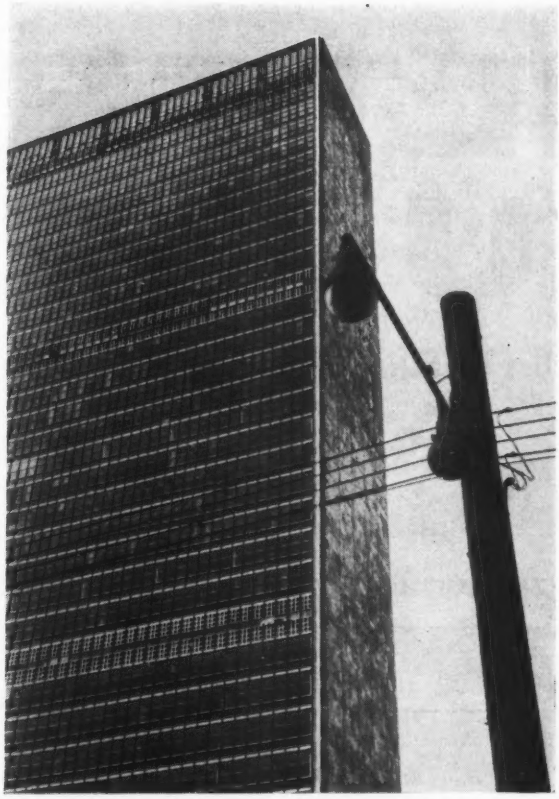
Lt. green: better skin tones, darker sky.

## RED

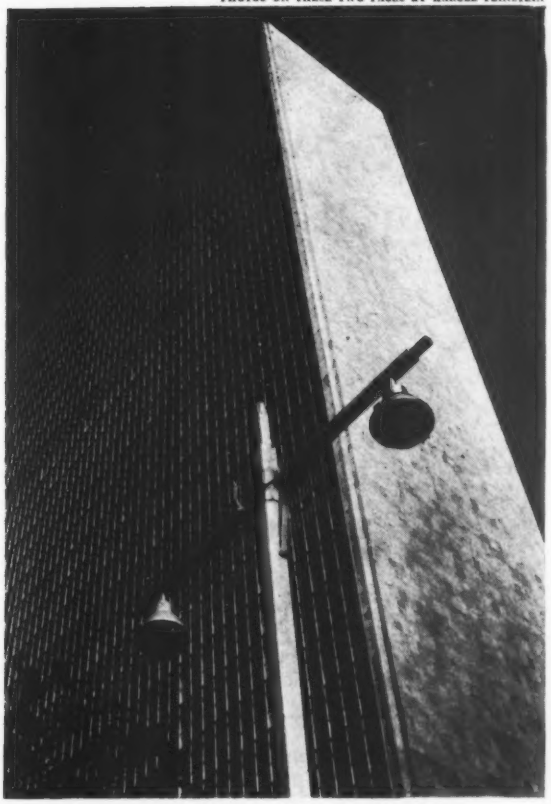
Here's the filter for greater contrast than you can obtain with a medium yellow filter. Yes, the result is exaggerated, and has over corrected tone relationships. But this is just what you need to stress contrast between sunlit and shadow planes of a building (*top right*) and darken sky. Unless you're looking for a more spectacular effect than this one, stick to the light red filter and make it the second or the third of your basic three.

There's no need to limit your use of the light red filter to sunny days. For what it can do on a bright but sunless day, see the beach pictures at *right*. The filterless shot is dull, and makes the day look too overcast. The shot made using the light red filter, on the other hand, is crisp—has higher contrast and more dramatic quality. Actually this filter's capacity to absorb green as well as more blue than the medium yellow filter darkens the water far beyond normal—makes the rollers appear whiter. So take it along whenever you go shooting—in the country, at the beach, or in town. This filter can add beauty to your photographs if it is applied to the right type of subject matter. Remember, too, that it should be used only with red sensitive, or panchromatic films.

PHOTOS ON THESE TWO PAGES BY HAROLD FEINSTEIN



No filter: little contrast between planes.



Lt. red: sky darkens, planes separate.



No filter: scene dull, overcast.



Lt. red: heightened contrast gives drama.

SPECIAL REPORT

# FILTER GUIDE

**1955 edition includes first list of filters for new color films**

**BELOW: WHEN TO USE A FILTER WITH BLACK & WHITE FILMS; THE**

| Under these ▽ conditions ▽ | Use these ▽ filters | Burleigh Brooks | Ednalite | Enteco | Harrison & Harrison | Kodak |
|---|---|---|---|---|---|---|
| 1. For natural rendering of: clouds on blue sky, all average outdoor subjects, sand, snow, when sun is bright, sky blue. Can be used with either orthochromatic or panchromatic film. | Light Yellow | Light Yellow | Y-1 | Light Yellow (K1) | YL-1 | Wratten K-1 (No. 6) Light Yellow |
| | Medium Yellow | Medium Yellow | Y-2 | Medium Yellow (K2) | YL-3 | Wratten K-2 (No. 8) Yellow |
| | Deep Yellow | | Y-3 | Deep Yellow (K3) | YL-4 | Wratten K-3 (No. 9) Deep Yellow |
| 2. For greater contrast than medium yellow: distant haze reduction; sunsets. | Orange | Orange | O-2 | Orange (G15) | YL-6 | Wratten G (No. 15) Deep Yellow |
| 3. For lighter color, texture in green foliage: portraits against sky with pan film. | Light Green | Light Green | G-1 | Light Green (X1) | GR-4 | Wratten X1 (No. 11) Pale Green |
| | Medium Green | Green | G-2 | Medium Green (X2) | GR-5 | Wratten X2 (No. 13) Medium Green |
| 4. For dramatic white clouds on dark skies, greater contrast than medium yellow or orange: lighter color, more detail in red, orange, or subjects of similar color. Use only with panchromatic film. | Light Red | | R-1 | Light Red (A23) | RD-4 | Wratten E (No. 23A) Light Red |
| | Medium Red | Light Red | R-2 | Red (A25) | RD-5 | Wratten A (No. 25) Red |
| | Deep Red | | R-3 | Infrared (F) | RD-8 | Wratten F (No. 29) Deep Red |
| 5. To subdue reflections, give dark, dramatic sky. | Polarizing Filter | | | Polarizing Filter Polarizing Screen | Graduated Yel-to-clear Red-to-clear | Pola Screen |
| 6. For lighter color, texture in dark blue, purple, etc.: to add haze in distant scenes. | Blue | Light Blue | Tri-color Blue (47) | Blue (C5) | BL-10 | Wratten C5 (No. 47) Blue |

NEW FILTERS for new color films, new names for old filters, new filters for existing films—these are the changes which have caused a complete revision of the Annual Filter Guide. We have enlarged the black-and-white section with information about polarizing filters, but it still is mainly devoted to filters for outdoor use. Look on *page 58* for an informative article in the Photo Course series which tells you how to get the best results from the most important filters for black-and-white films.

It's the color film section (*next page*) which has really been turned upside down. Here is the most complete list available so far of filters specified for the new 35mm Ektachrome film. Harrison & Harrison have brought out a completely new line of filters, and have introduced a new system of designating these and their regular line of filters. We've added polarizing filters here, too. Also we have deleted (for space reasons) the listings of some firms which distribute only one or two filters. Included among these were: Burleigh Brooks, H 1 (similar to Skylight); Wollensak, Haze and Chrome A; Zeiss, Skylight and Type A. Since color films may change from time to time, always look at the instructions slip in the film package for the latest data. Some filters require increased exposure, so be sure to determine this by reading the filter manufacturer's directions carefully.—J. W.

## MOST USEFUL FILTERS (BETWEEN HEAVY RULES); WHO MAKES THEM

| E. Leitz | Mansfield | Mico (Mimosa American) | Optex | Tiffen | Walz (U.S. Photo Supply) | Wollensak | Carl Zeiss |
|---|---|---|---|---|---|---|---|
| Yellow #0 | | Light Yellow | Yellow I | Yellow I | Y 1 | | |
| Yellow #1 | Yellow 2 | Medium Yellow | Yellow II | Yellow II | Y 3 | Yellow 2 X | Yellow (2X) |
| Yellow #2 | | Dark Yellow | Yellow III | | | Yellow 4 X | |
| Orange | | Orange | Orange | Orange | O 2 | | Orange (5X) |
| Green | | Light Green | Green I | Green I | G | Green | Yellow-Green (2X) |
| | Green 2 | Medium Green | Green II | | | | |
| | | | Red I | | | | |
| | Red 2 | Red | Red II | Red I | R 2 | Red | Red (8X) |
| | | Dark Red | Red III | | | | |
| graduated yel. graduated gr. (clear to medium) | | | | Tiffen Polaroid ® | | | Bernotar Polarizing Filter |
| Blue | Blue 4 | Blue | Blue (Daylight) | | | | |

## BELOW: FILTERS FOR DAYLIGHT TYPE COLOR FILMS; WHEN TO USE; WHO MAKES THEM

| With this kind of light ▽ ▽ | And this film ▽ ▽ | Ansco | Kodak | Ednalite | Enteco | Harrison & Harrison | E. Leitz | Tiffen | Walz |
|---|---|---|---|---|---|---|---|---|---|
| Daylight: clear or hazy, sharp or soft shadows, average subjects; also, blue flash | Ansco | Not needed | | U.V.15 | | 6B (UV haze) | | | |
| | All Kodak (see note) | | Not needed | Chrome Haze | | 6B (UV haze) | | Skylight 1-A or #81 | |
| Daylight: bluish, open shade or overcast, no shadows; also distant scenes | Ansco | U.V.15 or 16 | | U.V.15 or 16 | U.V. 15, 16, or 17 | 5B or 6B | | U.V 15 or 16 | Skylight |
| | All Kodak | | Skylight Wratten #1A | CTY-1 (81) | Ent. Skylight (1A) | 84B (Skylight) or 80A (C ⅛) | Skylight | Skylight 1-A | Skylight |
| Daylight: to subdue reflections, darken blue skies | All films | | Pola-Screen | | Ent. Polarizing screen or filter | Sky filter (neutral to clear) | Polarizing filter | Tiffen-Polaroid® | |
| Electronic flash | Ansco | U.V. 16 | | | U.V. 16 | 6B or 80B (C ¼) | | #81-C | |
| | All Kodak | | See film instruction sheet | | | 80B (C ¼) | | | |
| Photofloods (new bulbs) | Ansco | Conv. #10 | | Conv.#10 | #10 | 29M (Conv. 10) or 31 L (B4) | | Conv. #10+U.V. 15 | B-7 |
| | Ekta. rolls, sheet; Kodachrome | | Wratten #80A | Chrome Blue | Photoflood (80A) | 30P (80A) or 31K (B4) | Koda-only, Photoflood | #80 | B-9 |
| | Ektachrome 35mm | | No recommendation yet | | | 31K (B4) | | | |
| Clear flashbulbs, foil or wire filled all types | Ansco | Not recommended | | | | 31J (B2) | | 1-D or #82A | B-3 |
| | Ektachrome rolls, sheet; Kodachrome | | Not recommended | Chrome Blue | | 31J (B2) | Koda-only, Photoflood | 2-D Flash | |
| | Ektachrome 35mm | | No recommendation yet | | | 31J (B2) | | | |

## BELOW: FILTERS FOR USE WITH TUNGSTEN TYPE AND NEW FLASH TYPE COLOR FILMS

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Daylight | Ansco | Conv. #11 | | Conv.#11 | #11 | 77G (Conv. 11) or 80G (C5) | | Conv. #11 | |
| | Ektachrome B | | Wratten #85B | ChromA | Ent. 85B | 79H (85B) or 80G (C5) | | #85-B | A-9 |
| | Ektachrome F | | Wratten #85C | ChromC | Ent. 85C | 80E (C2) | | #85-C | Type F |
| | Kodachrome A | | Wratten #85 | ChromA | Ent. Type A (85) | 81F (Type A) or 80F (C4) | Type A | #85-A | Type A (A-7) |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| **Photofloods (new bulbs)** | Ansco | Sheet, U.V.15 | | U.V.15 | | 5B or 80A (C ⅛) | | Sheet only, U.V. 15 | |
| | Ektachrome B | | Wratten #81A | CTY2 (81A) | Ent. 81A | 79B (81A) or 80A (C ⅛) | | #81-A | B-8 |
| | Ektachrome F | | Wratten #82A | CTB2 (82A) | Ent. 82A | 32E (82A) or 31E (B ⅛) | | #82-A | 82 |
| | Kodachrome A | | Not needed | | | | | | |
| **3200 K lamps, Professional type (new bulbs)** | Ansco | Sheet only, not needed | | | Ent. 82A | | | | |
| | Ektachrome B | | Not needed | | | | | | |
| | Ektachrome F | | No recommendation yet | | | 31G (B ½) | | | |
| | Kodachrome A | | Wratten #82A | CTB2 (82A) | Ent. 82A | 32E (82A) or 31E (B ⅛) | | | 82A |
| **Clear flashbulbs, foil or wire filled, all types** | Ansco | Sheet U.V.17, Other U.V.16 | | Sheet U.V.17, Other U.V.16 | U.V. 16 | 7B or 80C (C ½) | | Sheet U.V. 17, other U.V. 16 | A-1 |
| | Ektachrome B | | Wratten #81C | CTY4 (81C) | Ent. 81C | 79C (81C) or 80C (C ½) | | #81-C | A-2 |
| | Ektachrome F | | Not needed | | | | | | |
| | Kodachrome A | | Wratten #81C | CTY4 (81C) | Ent. 81C | 80B (C ¼) | Flash | #81-C | A-2 |
| **SM & SF flashbulbs** | Ansco | Not recommended | | | | 80A (C ⅛) | | | The Walz filters listed are all of the screw-in type, designed to fit specific makes of lenses. |
| | Ektachrome B | | Not recommended | CTY1 (81) | | 80A (C ⅛) | | | |
| | Ektachrome F | | No recommendation yet | | | 31F (B ¼) | | | |
| | Kodachrome A | | Not needed | CTY2 (81A) | | 31E (B ⅛) | | | |

**NOTE 1:** The designation "All Kodak Films" does not include Kodacolor and Ektacolor roll films, which Eastman Kodak Co. recommends be used without any filters.



"The *moment* is more important than the photographer." F/8, 1/60.

# DISCOVERY *no. 5*

"You must give the subject space—an escape from the picture." F/11, 1/250. All pictures made with Rollei.





**Would you prefer it sharp? Or is the strength of suggestion sufficient? Super-XX, f/3.5 and 1/25 second.**

# JAMES G. LAMBRAKIS

## *When techniques become reflexes, there is "freedom" to shoot*

ON WHAT TERMS, exactly, should pictures be discussed? Some people talk only about equipment and technique. Yet many picture situations are fleeting. When you must stop to think of proper techniques—simply to register an image on film—there isn't enough time to spare for interpretative ideas. James Lambrakis doesn't dwell on exposure data or developing tricks when discussing pictures. But certainly he is the last one to underrate technique. When the "doing" end of photography is well learned, the mechanical motions for taking each picture become reflexes. Then the photographer is free to ask himself, "How shall I *interpret* this scene?" It happens very fast, of course, and after a while, interpretation also is almost automatic. The photographer's remaining problem, once the two-step system is established, is to choose the split-second when he will trip the shutter. Here system departs; here is the crucial and constantly exciting aspect of photography.

Lambrakis believes, however, that meaningful pictures are made only in an environment which is known and understood by the photographer. Even the best photographers, magnificent on their own stamping grounds, become recording tourists among strangers in foreign places. In working the neighborhoods of his city, New York, Lambrakis always looks for what he calls the "common denominator" rather than the freak or unusual situation. He feels he can get above stylization in familiar surroundings. "The sum total of environment working through the photographer produces good pictures. The moment is important, not the photographer."

Lambrakis, who intercepts such "moments" as the derby boys, *page 66*, has even *(Continued on page 90)*

# SHOOT A CONTEST WINNER

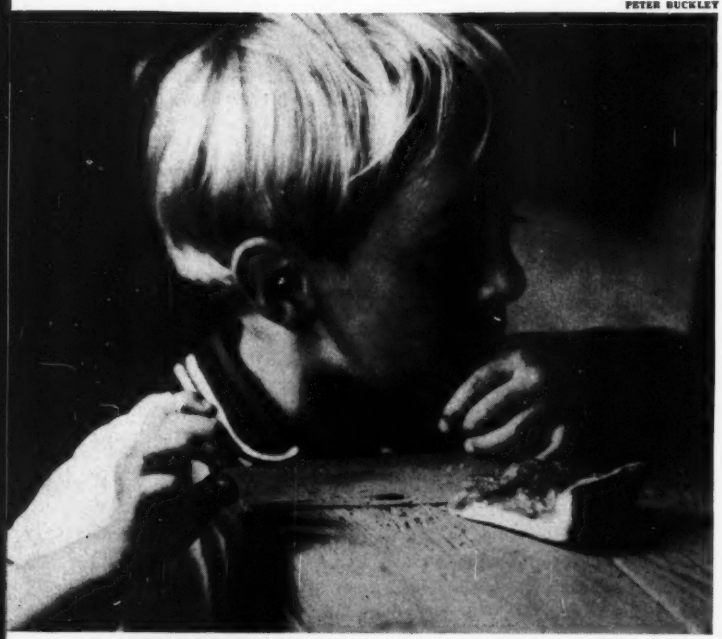
*14 ways to make prize-winning child pictures. Try them. Then enter* Better Living's *cover contest.* (*See page 106*)

JACQUES LOWE, COURTESY McCALL'S.



**1. SHOW HIM WITH PETS**—always an irresistible combination if you catch your child's spontaneous reactions. To focus attention on the child-pet combination use a background as uncluttered as this one is.

PETER BUCKLEY



**4. MOVE IN CLOSE** with your camera and try to fill your picture completely with the subject. How close can you get? Many box cameras allow you to shoot as close as 6 feet. With other cameras 3½ feet is usually the near limit. To shoot even closer, get a portrait attachment which slips over your camera lens.

JACQUES LOWE



**5. SHOOT FOR EXPRESSION.** Smiles, laughter, curiosity and dreaminess make fine mood pictures when taken candidly. To get such expressions needs only the time and patience to play with your child and make him relax.

SARAH MARTIN



**2. THE RIGHT ANGLE IS IMPORTANT.** Suppose you see a lively scene, but trees and bushes are distracting? Try shooting from a lower angle to obtain a plain sky background. To darken sky or emphasize the clouds use a medium yellow filter. When using the filter increase exposure as described on page 58.

EDWARD LETTAU



**3. CATCH HER AT PLAY,** in the charming unposed moments you cherish and want to keep forever. Yes, they're brief. So indoors take a meter reading ahead of time and pre-set the lens aperture and shutter speed on your camera.

JOSEF A. SCHNEIDER



**6. TRY USING FLOODS** to get a soft light for babies. This illumination won't bother the baby if you bounce the light by pointing a flood (in reflector) towards the ceiling. It's fine also for supplementing sunlight coming through a window.

SO YOU WANT to win prizes with your pictures of children? Well, you don't have to search high and low for a child who looks like the models you see in advertisements. Your child, and all children, have photogenic moments. Highlighting these in your pictures is one of the secrets of walking off with the prizes. Just keep your camera handy, and watch your child as he plays, when he explores, when he's in his bath—even at night when he's getting ready to go to bed. But remember that the judges will be complete strangers who never saw your child before. So the appeal in your shots must be the sort which can reach out and touch anyone who ever saw children. It *must* have a universal quality.

That's what judges look for, whether you send your pictures to *Better Living's* contest (see page 106 for rules, regulations and prizes) or to some other photo contest. And there are lots of them throughout the year.

Now let's see how it's done—how you show these moments of life and fun with your camera once you see them with your eye. To help you in a wide variety of picture situations, here are 14 shooting tips. Each shows you how to handle a specific shooting problem so your child's personality will come through. That means learning to make natural looking photographs—because the trend today, both in and out of contests, is away from the contrived, the stiff, and the overposed shot. So follow these hints and you're on your way.—C. W.

## More hints for making prize pictures . . .

JOSEF A. SCHNEIDER



**7. ACTION CAN BE PHOTOGENIC.** Watch for moments which show the spirit of fun, as in this lively shot of a game of peek-a-boo. Here's where you want to stop motion by shooting at the fastest shutter speed which the lighting situation will possibly allow.

JACQUES LOWE



**10. KEEP IT NATURAL** even if you're photographing a lens-conscious child. One of these techniques should do the trick outdoors: get him interested in a leaf, flower—even a bug. Or tell him you can see five red flowers, how many can he count? Shoot while he is looking.

ILSE BING



**11. TRY FLASH** too, for indoor shots. But use the right size bulb. Whenever the background is light and you're working closeup try the smallest size flashbulb which will work with your camera. This will prevent overexposure of faces and of light areas.

JOSEF A. SCHNEIDER



**12. USE THAT BACKGROUND.** Here it helps the scene, so the photographer stopped his lens down to get over-all sharpness. To blur a distracting background as in the shot of the boy (*top of page*) keep lens aperture as open as possible.

JOSEF A. SCHNEIDER



**9. WHY NOT USE A FRAME** to direct attention to a pretty face? One way to position the child is to play a "see if you can find the toy" game. Pre-focus and pre-set your camera, then call the child and shoot quickly.

NELSON MORRIS



**10. HOW TO POSE.** That's the problem. And the answer lies in these three techniques: (1) entertain the child so she enjoys having her picture taken, (2) pick a simple background, and (3) shoot by soft shaded light rather than harsh contrasty sunlight.

TANA HOBAN



**13. GIVE HIM A TOY.** After your child is old enough to sit up by himself try handing him new toys to play with. He'll be curious, he'll react, and you can get shots like this one. Keep the background uncluttered and use bounce light from two No. 2 reflector photo floods.

**Want your child on a magazine cover? See contest, page 106**

**14. USE SIMPLE PROPS** but avoid contrived poses. Start him off helping to bake cookies, carpenter, paint, or with some other activity in which he is interested. Then, when he becomes completely absorbed in the new game, take the picture at your leisure.

SARAH MARTIN



SPECIAL REPORT

# AMAZING

## Novel exposure meter . . . Plus unique lens system . . .






UNLESS YOU ARE a kangaroo, your pocket won't hold many 35mm cameras. The Retina cameras have always been wonderful exceptions. Even professional photographers, embarrassed always to be seen with a camera on a strap over their shoulder, often slip a Retina in a back pocket.

Now there's a new Retina. The IIIc model, just a shade larger than the IIa, which it supersedes, still fits into that pocket. Not only do you have a highly portable, compact camera with a fast lens, you now can carry a complete camera system. The camera itself houses a photoelectric exposure meter specially designed to work with the Light Value Scale on the new Retina shutter. In addition, the front lens component of the f/2 is removable and can be replaced with either telephoto or wide-angle components. In addition, there are other important improvements and changes.

The Retina IIIc is distinguished from the IIa by more than a face lifting with chrome added. From first inspection, you can see that the designer came up with some radical alterations, making the camera stronger, easier to operate, but also slightly bigger and heavier. (1/8 in. longer, 1/2 in. higher, 1/4 in. thicker, and 5 oz. more in weight—total weight 24 oz.)

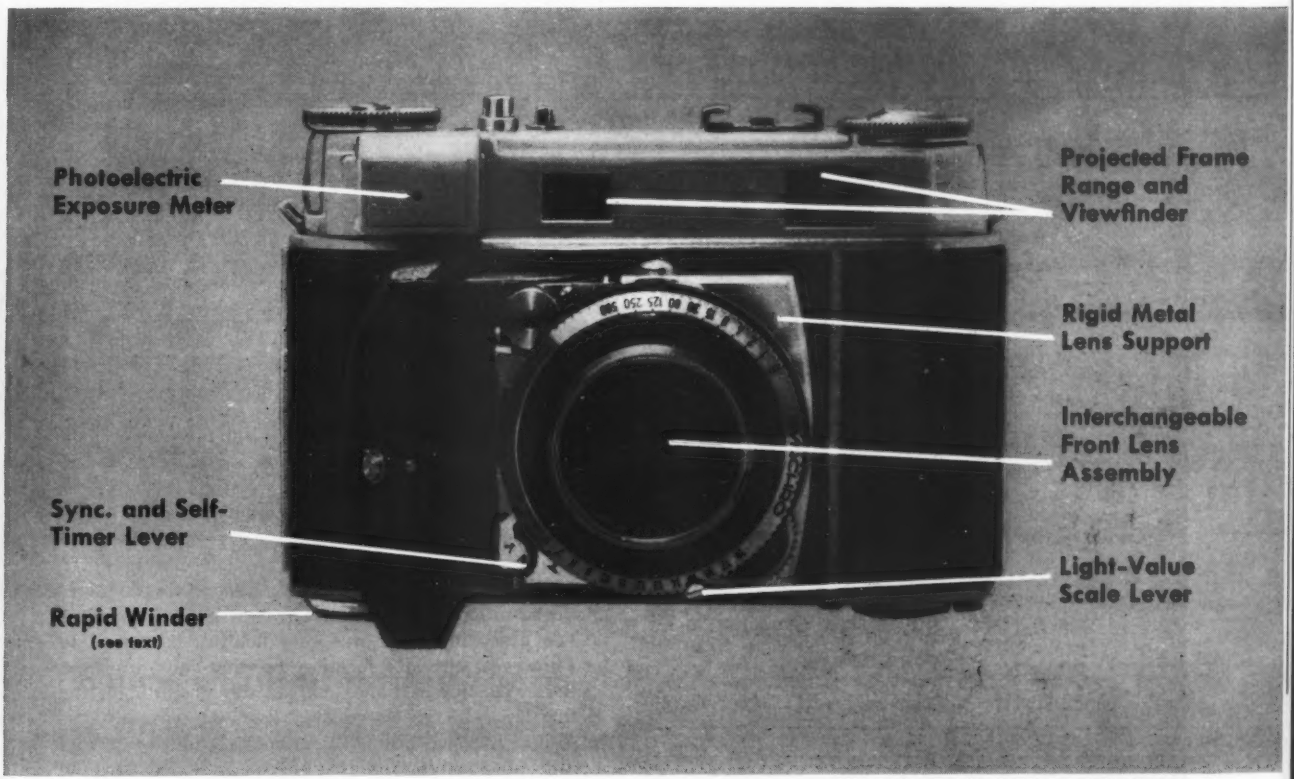
Let's get right to the two most important new features, the interchangeable lens components and the exposure meter. Most cameras featuring interchangeable lenses have shutters behind the lens or in the focal plane. It has been almost impossible to make interchangeable lenses for cameras having between-the-lens shutters, such as the Synchro Compur. How can you change lenses when half the lens is on one side of the shutter and half on the other? You need a new shutter with each lens.

The Retina IIIc *does not* have interchangeable lenses. It *does* have interchangeable front lens components. In

by HERBERT KEPPLER

# RETINA IIIC!

## and new body construction=radical new model




PHOTOS AND TECHNICAL ASSISTANCE, HAROLD FEINSTEIN

other words, the rear lens element behind the shutter remains fixed. Only the components in front of the shutter are changed. With a short turn you can remove the front element of the normally supplied 50mm Xenon f/2 from its bayonet mount. This component is then replaced with one suitable for making the lens into an 80mm f/4, or one for a 35mm f/5.6. None of these components is a complete lens in itself. It becomes complete only when matched with the back component which remains in the camera.

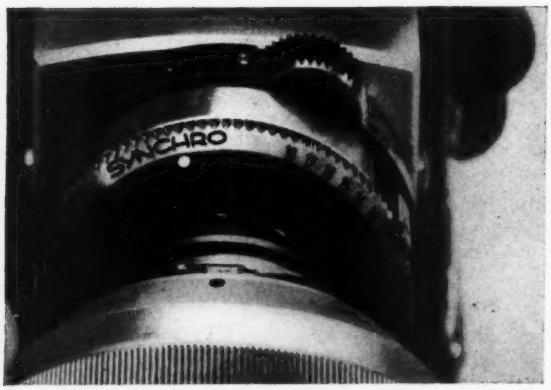
The 35mm and 80mm components have their own focusing scales. They do not couple to the rangefinder. In order to use them, you must first focus the camera with the rangefinder in the usual manner. Then you must check the footage on the camera footage scale and set this on the focusing mount of the lens component. (*See picture, page 74.*) This is said to be the first camera with a between-the-lens shutter to have such a system.

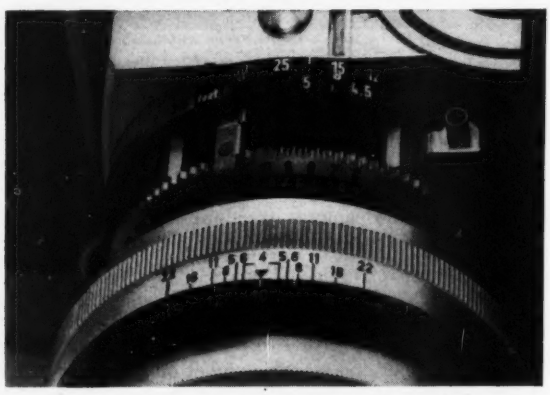
The second big feature is the exposure meter which can be used to measure both incident and reflected light. A number of new cameras have built-in exposure meters, but none like this one. The meter has been calibrated to work exclusively in conjunction with the LVS (light value scale) system of the Retina's Compur shutter. Instead of transferring both lens opening and shutter speed from the meter dial to the camera, you only find the LVS number and set this number on the shutter (this LVS number indicates a certain exposure condition which combines both the f/stop and the shutter speed). Each LVS number represents a number of different shutter-lens combinations, all of which give you the same exposure. For instance, LVS 12 represents 1/500-f/2.8, 1/250-f/4, 1/125-f/5.6, 1/60-f/8, 1/30-f/11, 1/15-f/16, 1/8-f/22. To accommodate this system, shutter markings

## AMAZING RETINA IIIC *(continued)*

are now in arithmetical progressions; B, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500 sec. Each gives half the exposure of the preceding setting. Since the LVS system couples the diaphragm and shutter settings, you can change the shutter speed at any time and the diaphragm will automatically change to a new setting to maintain the same exposure conditions. (*For a detailed explanation of the LVS system, see* MODERN, *pages 98-100, February issue.*) The LVS system need not be used, however, if you'd rather set the shutter speeds and lens openings separately.

What else sets the Retina IIIc apart from earlier models? You open the camera by pressing a small button on the front cover, then pull the cover open. Out come the lens and shutter, mounted in a rigid metal block which slides forward smoothly. In earlier Retinas, struts supported lens and shutter and a bellows was used. (There is a bellows inside the metal lens mount of the IIIc, but it acts solely as a light trap and baffle to prevent internal reflections.) As on the Retina IIa, the film counter reads backwards, indicating how many exposures have yet to be made. You advance the film and wind the shutter with a single stroke of the rapid wind lever, now located at the bottom of the camera (*see picture, page 96*) instead of the top. After the last exposure, as in other Retinas, the wind locks and no more pictures can be taken.



**HOW YOU USE LENS COMPONENTS**

**When inserting component, match dots on component and shutter *(see top picture)*, turn clockwise till component locks. When using the 35mm or 80mm component, you must first match camera focusing scale to lens component. Here both camera and component are set for 10-ft.**

The rangefinder-viewfinder is improved. The viewfinder picture area is outlined by an optically-projected bright field frame which includes parallax indication pointers for close work. The secondary rangefinder image is diamond-shaped.

The Retina IIIc has a built-in self-timer in a rather unusual location. It is controlled by the sync. lever, which has three settings, M, X, and V. The V setting readies the self-timer for operation.

There appear to be two tripod sockets on the camera bottom. There aren't. The tripod socket is still on one end of the bottom of the camera. The centrally placed hole is not a tripod socket, but a positioning hole to help line up some of the accessories. When the collar around the tripod socket is slid away (*see picture, page 96*) the solid, die-cast aluminum alloy back can be opened by pressing the button. These then are the new features. Let's see how well they really work.

How good was the f/2 Xenon lens? Practical tests (*see picture, page 75*) showed that it was remarkably sharp even in the corners at widest aperture. Definition seemed best at f/4 but held down to f/16 (generally speaking, wide-aperture lenses for miniature cameras do not give their best definition much beyond f/11). The projected viewfinder outline was a big improvement, but the parallax markings for close-up work were difficult to see. The two rangefinder images were well separated and easy to fuse, but the moon-shaped focusing lever around the lens mount was slightly difficult to grasp and move accurately.

The film wind lever was very helpful. It seemed to us, however, that its location on the bottom of the camera was not as handy as the top position on the Retina IIa.

Although we've been setting both shutter speed and lens-opening setting for many years, we tried working the LVS system exclusively. Many photographers may think it a mere simplification for rank amateurs; but it's very handy even for experts.

The exposure meter proved quite accurate, especially when used in fairly adequate light intensities. Sensitivity in low light was amazing when you consider that we were testing the meter against exposure meters which alone were as large and weighed almost as much as the entire Retina IIIc camera. The LVS system simplified meter operation. The limited space on the dials of small meters has always been a drawback. On the Retina IIIc meter, the LVS system with its single set of numbers allows the figures to be large enough to see easily (*see pictures, page 97*).

The camera loaded quickly. The film fell accurately into the grooved film track and was easy to thread to the take-up spool. The frame counter seemed one of the clearest on any camera, and the lock after the last exposure will prevent you from tearing the film from the cartridge. Also, if you're shooting *(Continued on page 95)*

## The f/2 50mm Xenon lens wide open: It's sharp to the corners.



Wide open, many high speed lenses lose definition in corners. Not this Xenon. Note sharpness of leaves at f/2, 1/500.

## Quick change: normal to telephoto, wide-angle lens in 5 sec.!



35mm f/5.6 Curtar shows 38° x 55° view.



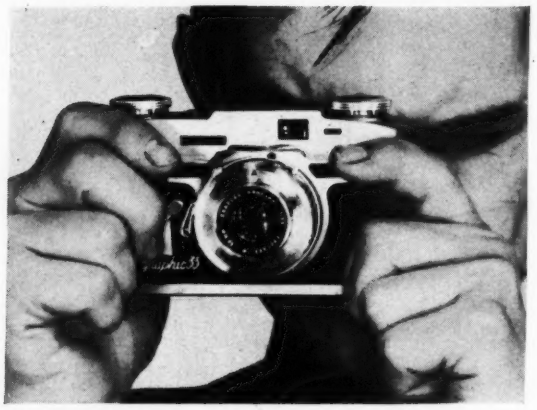
50mm f/2 Xenon has 27° x 40° angle.



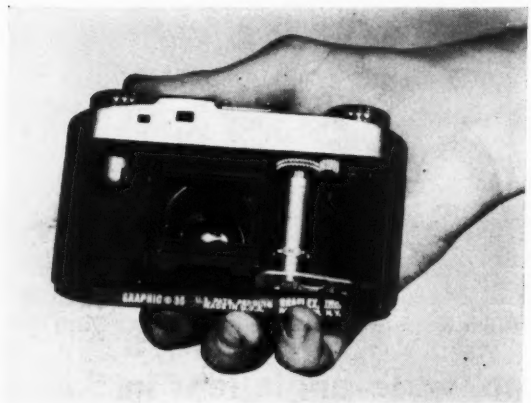
80mm f/4 Longar sees 16° x 25° scene.

## Novel rangefinding systems are featured in two new cameras

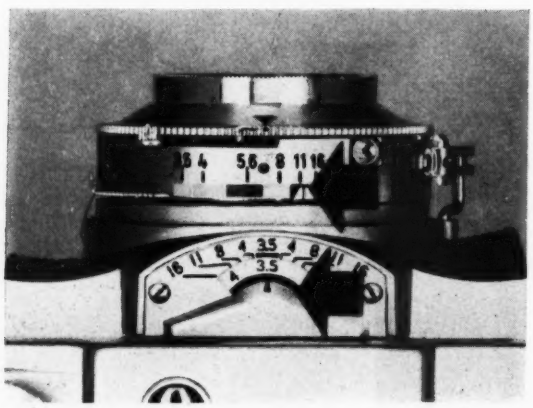
# PUSH-BUTTON FOCUSING FOR GRAPHIC 35



**It's designed to fit your hand. Focusing and shutter controls on Graphic 35 can be operated without changing grip. Here, the model's forefingers rest on "push buttons," while third finger is about to trip the shutter, left.**



**Camera opens simply: give a ¾ turn to the lock on the bottom, slide the back off grooved track, above. Nylon gear is seen just to left of top of film take-up spool.**



**When color bands on distance and diaphragm scales are matched, you have correct f/stop for shooting color with flash. Here, focus is on 3½ ft. (red band, bottom arrow), aperture is set to red band (f/11, top arrow).**

SMALLEST CHILD of the big-limbed Graflex family, the new Graphic 35 has much to be proud of. Its push-button focusing, a new concept in camera operation, gives you a good deal of focusing control. Ribbed "buttons" projecting from the body of the camera, on either side of the top of the lens, control the focusing.

When looking through the coupled, split-image rangefinder at eye level, your forefingers fall naturally on the buttons (*see picture at left*). When you push a button in with one finger, the other button moves outward.

Focusing and shooting can be done quickly with the Graphic 35. As you focus, your third finger rests on the shutter release so that it can be tripped in an instant. You don't have to change the position of your hand in order to "fire." However, to frame the subject in the viewfinder, you must shift your eye to a second window.

For flash pictures in color (No. 5 or No. 25 bulbs only) the Graphic 35's color code system makes camera operation even simpler. The system, called "Spectramatic Color Coding," correlates camera-to-subject distances with the lens opening. To use it, you simply match two sets of color bands (red, yellow, green, orange and blue). One set is incorporated in the distance-indicating scale; the other is found under the f/stop numbers on the lens barrel. You use the code as follows: with Type A Kodachrome, set the shutter speed at 1/50 (with Type F Ektachrome, use 1/300), and focus on the subject. Then check the distance scale. It may read 15 ft., which would show the blue band. Next, simply set the diaphragm control to the number over the corresponding blue band, in this case, f/3.5. Other features are: MX synchronized shutter, speeds from 1 sec. to 1/300 plus bulb, self-timer, double-exposure prevention. The sharp, 3-element 50mm f/3.5 Graflar lens stops down to f/22. Lens and shutter are made in West Germany. Nylon gears, exposure counter, clip-on flash bracket are other features. Loading the Graphic 35 is very quick and simple. Film is advanced by turning a knurled knob, and the shutter must be manually cocked. Price, including case and flash unit, is $89.50.—D. J.

SPECIAL REPORT

**by Graflex. Here's is Modern's report on how you work them.**

# 9 CAMS MATCH 9 LENSES IN SPEED GRAPHIC

HERETOFORE the Pacemaker Speed Graphic relied upon sources other than Graflex for a rangefinder attachment. And at that, whatever rangefinder was acquired, it could be used with only one lens. For 1955, however, Graflex is marketing a Speed Graphic which boasts its own coincidence type rangefinder. It will accommodate not just one lens—but any of nine focal lengths: 90mm, 100mm, 127mm, 135mm, 152mm, 162mm, 203mm, 250mm, and 300mm. Graflex has made this possible by developing a rangefinder with a system of interchangeable cams to be used with the respective lenses. The coupling cams can be attached quickly—without tools—and when not in use are compactly stored under spring clips on the back of the lens boards. To show the field of view of each lens, there are masks which slip over the separate viewfinder's front window. Cams and lenses can't get mixed up easily. They are coded by color dots and, in fact, so are the viewfinder masks, bed stops and focusing scale.

When you turn the focusing knob on the Speed Graphic the bed moves back and forth. Connected to the bed is a plunger which leads into a metal tube that snakes up through the back of the camera to the rangefinder. The tube is filled with ball bearings, so pressure applied to the plunger at the bottom of the tube is transmitted by the ball bearings to the rangefinder mechanism where it moves a small brass cam. The shape of this cam determines how far the rangefinder mirrors will be moved.

By changing cams along with lenses, you adjust the movement of the rangefinder to the appropriate lens. (For details of changing the cam, see page 121.)

Should you have to focus in dim light, the Speed Graphic offers another convenience, the built-in Rangelite. When you push a button on the side of the rangefinder housing, the battery-operated Rangelite projects two beams of light on the subject. The camera is in focus when the beams converge on the subject.

Made with a nylon housing, the rangefinder is solidly built. A separate optical viewfinder incorporated within the rangefinder housing provides automatic parallax correction with either the rangefinder or Rangelite.

An additional feature of the 1955 Speed Graphic is a re-designed sportsfinder—its front frame is now made of a flexible coil spring which can take rough treatment and still return to shape. Also, shown on the camera at *right*, is the Rangescope, an *(Continued on page 121)*



**Pacemaker Speed Graphic for 1955 looks similar to previous models, features nylon-housed universal rangefinder and twin-beam Rangelite for focusing in dim light. Parallax correction works with either focusing system.**



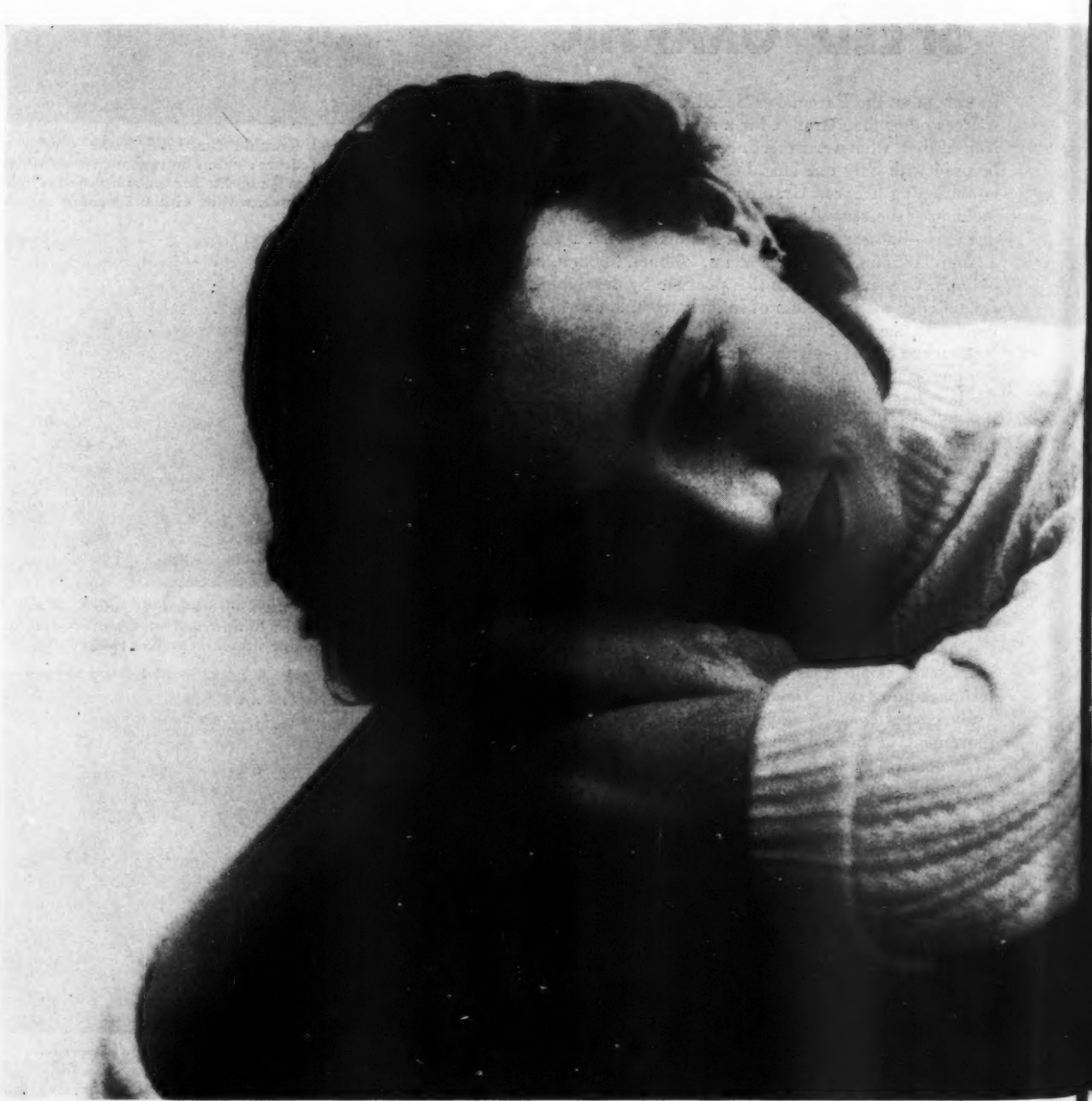
**Seen from back, rangefinder occupies most of top of camera. Small square button activates battery-operated Rangelite. Rangescope attachment has rubber eyepiece.**




**When changing a lens, change the cam in rangefinder. It's easily removed by one finger. (See *page 121* for step-by-step insertion directions.) Lenses, cams, focusing scale, bed stops and viewfinder masks are all coded by color.**

SPECIAL REPORT

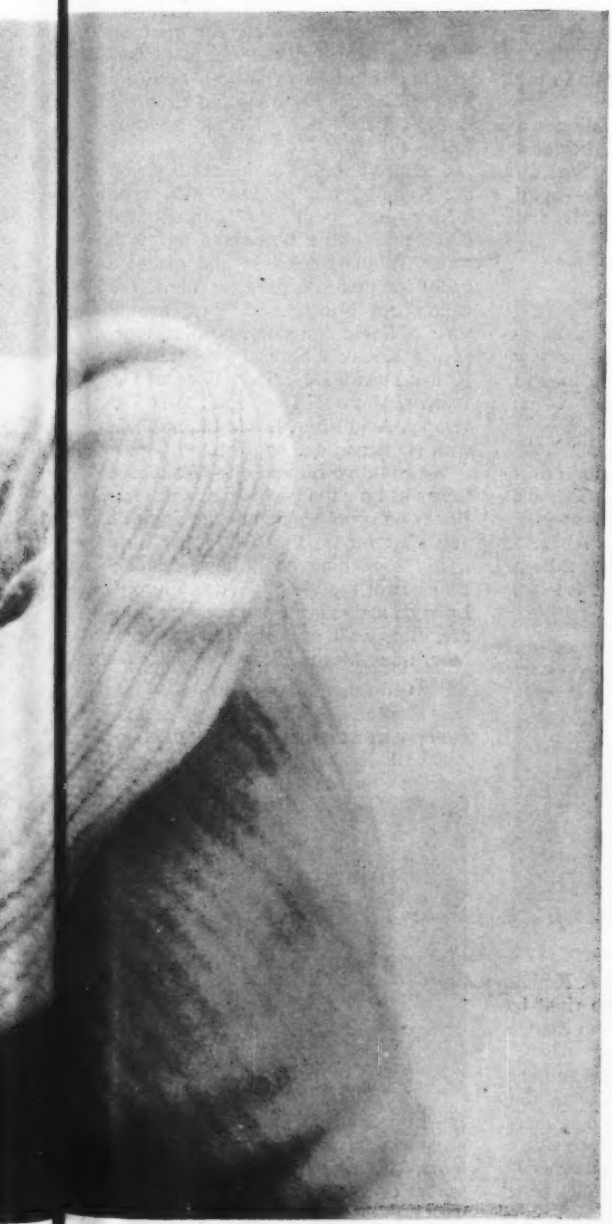
# SUPERFAST F/1.2 LENS!



Shiraishi made portrait at f/1.2, 1/25 sec. on Super-XX with Fujinon 50mm lens mounted on Leica M3.



# What's behind those rumors of tremendously fast new Japanese lenses? Here's the first practical test of the new Fujinon.



PHOTOS AND TECHNICAL ASSISTANCE BY CARL K. SHIRAISHI

The f/1.2 50mm Japanese-made Fujinon lens seems too good to be true. For a number of months, MODERN has attempted to find and test one of the new superfast lenses. Finally we acquired one, made by an old and reliable manufacturer. The Fuji Photo Film Co. Ltd. It's quite an impressive piece of glass, over 2¼ in. in diameter, weighing 14 oz. The question is: just how impressive is the performance?

Let's take a closer look at the lens. The barrel is knurled and turns in a double helical focusing mount from 3½ ft. to infinity. An infinity lock can be released with a small button. There are clock stops at f/1.2, f/1.4, f/1.6, f/2, f/2.8, f/4, f/5.6, f/8, f/11 and f/16. It's threaded for mounting on a Leica or Canon. Photographer Carl K. Shiraishi, who undertook the practical tests, used the Fujinon on both a Canon body and a Leica M3 with a lens mount adapter. Both cameras were checked for proper lens-to-focal plane alignment.

Naturally, the first question was: "How will the Fujinon perform wide open?" The picture *left* was made at 1/25 sec. at f/1.2 on Super-XX film. Subsequent shots made by Shiraishi showed remarkable definition even in the corners.

Was the lens really as fast as the manufacturer claimed? Most so-called superspeed lenses are often slower than marked. For instance, some time ago, in tests carried out by MODERN on well-known 50mm f/1.5 lenses, indications were that the actual amount of light transmission (known as the "T" stop) was only 1.78. The Fujinon f/1.2, according to its manufacturers, was designed to transmit 56% more light than a f/1.5 lens. That's provided both lenses actually transmit their marked values. When tested by two separate laboratories for actual light transmission ("T" stops), the Fujinon was rated by one lab at T-1.27 and T-1.3 by the other. Since the Fujinon was much closer to its marked value than the f/1.5 lens, it was actually passing a much greater percentage of light than the 56%. Roughly, therefore, the f/1.2 lens was between ½ and a full stop faster than the f/1.5 lens.

Further optical and practical tests indicated that the lens reached maximum definition at f/3, and definition remained extremely good even to f/16. Few high-speed lenses for 35mm cameras have good definition at such a small opening. Both labs agreed that the Fujinon was one of the best high-speed lenses for 35mm work they had ever seen. *(Continued on page 125)*

The Kodak BULLETIN

# Close-Up Color &

**. . . and some tips on the fog situation . . . how to check up on safelight fog . . . handy pills to cure storage fog . . . a basketful of darkroom time savers and friendly aids . . . how to do your level best in shooting stereo transparencies . . . how you can become comfortably full of photo data . . . and an airtight argument about photography**

## Bees, spiders, & color

A friend of ours, a nature-photography fan, thinks we should point out that the new high speed Kodak Ektachrome Film, E135 and E828, is just as hot stuff for extreme close-up nature work as for sports and fast action.

This new high-definition full-color daylight-type positive-transparency film is *three times* as fast as Kodachrome Film, Daylight Type. And if you've ever made extreme close-ups of small live specimens—shutter slowed down as far as you can risk it, and no field depth to spare—you know what a three-times speed gain means!

Another nice feature of Ektachrome Film is that you can process it yourself, and see the finished transparencies in about an hour after you took the last shot. Ask your Kodak dealer about the $1.80 Process Kit E-2, for the E135 and E828 films.

There's also a Type F Ektachrome Film in 135 and 828 sizes. It's balanced for clear flash bulbs, and is somewhat faster than Kodachrome Film, Type A. List prices for either type are: No. 135, 20-exposure, $1.85; 828, 8-exposure, $1.

## Safety measure

Safelight fog is sneaky stuff. Strictly insidious. All new safelight filters have an adequate margin of safety when used as directed. Our own Kodak Wratten Safelight Filters have an extra margin of safety from atmospheric fading, by reason of their protective Tenite shield. However, safelight filters are made for light to shine through; and, over the years, light will fade almost anything. In addition, many workers use bigger bulbs than they're supposed to.

The sneaky thing about fog from a safelight is that it's often masked by the print image. All you know is that your prints don't seem to have the good contrast and crisp tones they should. You're likely to blame the print paper instead of the safelight.

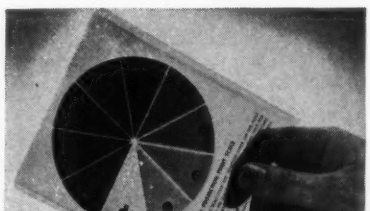
Testing for safelight fog is easy. Snap off the safelight, and expose *two* test prints—same size, same exposure, same negative. Put one away for the moment in a lighttight envelope. Now snap the safelight on, and expose the second print to it at your usual working distance, the same way you would expose a test strip, giving 15, 30, 45, 60, and 75 seconds to successive sections. Develop both prints at the same time in the same developer, guarding them from additional safelight exposure, and compare them. If there's any safelight fog, it will show up in the "test strip" print.

If you get bad news, the solution is a new Wratten Safelight Filter. They cost very little—$1.35 for the smallest ones, up to $4.15 for a big 10 x 12-incher—in all series for black-and-white prints and pan and ortho films.

## Darkroom time savers

Darkrooms are for developing negatives, making prints. Here are a few ways and means of saving you time in your darkroom, making your prints even better.

Get an extra $2.53 Kodacraft Roll-Film Tank and you can process *two* rolls of film at once. A Kodak Photo Chamois wipes excess water from negatives with a minimum of fuss, costs 80¢. A $1.15 Kodak Projection Print Scale saves both paper and time by giving you a ten-step



test print with one exposure. A Kodak Darkroom Apron lets you go right to work without taking the time to change your clothes ($2.75 and $3.50).

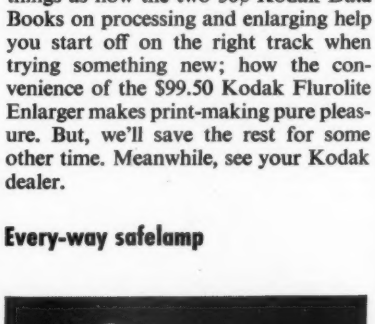
What else? For 55¢ you can get another Kodak Darkroom Thermometer so you won't waste time shifting a single thermometer from one tray to another, won't be stuck if you break one. To mix chemicals accurately and in a hurry, pick up a Kodak Darkroom Graduate (from 50¢), a Kodak Stirring Paddle to crush small particles as well as stir chemicals and handle prints in the tray (35¢), and a Kodak Combination Funnel so what you pour goes into the jug, not on the floor (85¢).

Next. The right tools for spotting make short shrift of the job, make better looking prints. What you need are Kodak DeLuxe Spotting and Coloring Brushes (from 60¢), Kodak Spotting Colors ($1.10).

Chemicals, too. For instance, if you use Kodafix, you do away with hypo mixing—just pour the concentrated liquid fixer into a bottle and mix with water. A quart costs $1 and makes a gallon of first-rate fixer for films, *two* gallons for prints. And, there are all sorts of liquid and single-powder, time-saving Kodak Chemical Preparations: Kodak Dektol Developer, Versatol Developer, Microdol Developer, D-76 Developer, Acid Fixer, Rapid Liquid Fixer with Hardener, and so forth.

We could go on and on—about such things as how the two 50¢ Kodak Data Books on processing and enlarging help you start off on the right track when trying something new; how the convenience of the $99.50 Kodak Flurolite Enlarger makes print-making pure pleasure. But, we'll save the rest for some other time. Meanwhile, see your Kodak dealer.

## Every-way safelamp



For a product with a too-timid name, we nominate the $5.25 Kodak 2-Way Safelamp. This lamp can be used in a ceiling socket or a wall socket; it can be used with one safelight filter, or one on each side. That alone makes *four* ways. In a wall socket, above your sink, it can be rotated 360 degrees to point any-which-

# Silver Lenses

way you choose; that makes either one more way or 360. Smart designing, we think. Comes complete with Wratten Series 0A Safelight Filter (for papers) and 15-watt 110-130-volt bulb.

### Fog pills

If you keep film and paper too long, or stored where it's too hot or damp, you invite fog. The same sometimes happens when you force development or wait too long between exposure and development. What we'd like to whisper in your ear is that if any of these things *should* happen, Kodak Anti-Fog No. 1 added to the developer can go a long way towards suppressing fog and increasing contrast. 50 tablets, 94¢.

If you look on page 35 of the 50¢ Kodak Data Book, *Processing Chemicals and Formulas*, you'll find out how to use these same pills to turn fine-grain Kodak Microdol Developer into an *ultra*-fine-grain developer.

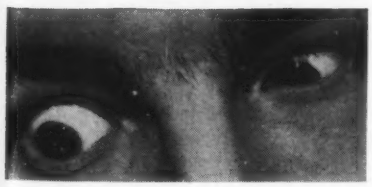
### On the level

Upon occasion, we have spoken highly of the neat, bright-green spirit level in the viewfinder of the Kodak Stereo Camera. Good leveling, we said, is important in stereo. It is. Bad leveling, we hinted, can be painful. It surely can; and can give you a crick in the neck, too.

Here's why. The stereo picture *insists* that you resume your original viewpoint. Won't stop nagging until you get there. If you took the picture aiming downhill, then aim the viewer down at the floor. If you were shooting straight up at a skyscraper, lie down and aim the viewer upward, and your eyes will be more comfortable. So will the rest of you.

Now, suppose you accidentally cock the camera to *one side*. That's bad, because you don't normally go around looking at things with your head cocked to one side. Shall you cock your head when you view the picture? Or hold the viewer straight and try to cock one eye up and one down? That's quite a trick. Drives you nuts.

The answer, of course, is to shoot your stereo with an $84.50 Kodak Stereo Camera. As long as you can see the bubble in the little green indicator, your camera is level enough for a comfortable picture. You can spend a lot more than $84.50 on a stereo camera, and still not get this important safety feature.



### Silver lens

Lenses can be made of many things—plastics, glass, quartz, spars, resins. This one happens to be made of silver chloride—the same stuff you find, in a rather different form, in Kodak contact printing paper and slow enlarging papers.



We make lenses of silver chloride because the stuff is transparent all the way out beyond 17$\mu$ in the infrared. The lens pictured here is used to squeeze one of the beams in a double-beam infrared spectrophotometer so that all the flux can go through a 0.75 x 3.5mm aperture. Then a second such lens collimates the beam again. This makes possible the spectrophotometric analysis of very small samples of material, 50 micrograms or less.

These silver lenses were first evolved for the convenience of our film-research and testing departments. Now we offer them to people with similar problems, under the name of Kodak Infrared Microsample Optics, for $102 a set. We thought you'd be interested in seeing one of the curious byways that film-making leads into—and one of the curious purposes silver chloride can serve in addition to recording latent images.

### Reading matter

"Reading," quoth Lord Bacon, "maketh a full man." If, after reading one of these Kodak Bulletins, you are not quite full, be advised that there is no lack of other Kodak publications, ranging from simple beginners' aids such as *How to Take Better Kodachrome Pictures* (35 cents) to Dr. Mees' monumental 1124-page *The Theory of the Photographic Process* ($21.50) and *Kodak Wratten Filters for Scientific and Technical Use* (75 cents). Basic, we think, are the several Handbooks: the 2-volume Kodak Reference Handbook, $4 per volume; Kodak Color Handbook, $4; Kodak Industrial Handbook, $4; Kodak Professional Handbook, $4. Our catalog, *Kodak Books and Guides*, lists many other useful and reliable publications, and our Sales Service Division will be happy to send you a free copy.



### Airtight argument

An eager young chap has been trying to sell us a new slogan, to wit:

"PHOTOGRAPHY MAKES PICTURE-TAKING EASIER."

This seemed pretty silly at first glance; but we have studied it backwards and forwards and can't find a loophole anywhere.

*Prices include Federal Tax where applicable and are subject to change without notice.*

Kodak

**EASTMAN KODAK COMPANY,** Rochester 4, N. Y.

# ...and the difference is only a dime!



flashed with G-E M2



without flash








**This Spring...even in the sun...use sure-fire, super handy**

**G-E M2 Flash Bulbs only . . . 10¢* each**

*Suggested retail price

**GET** the pictures you want, at Easter, or anytime. And get 'em *where they are* . . . indoors or outdoors . . . day or night . . . in sun or shade. It's so easy with convenient General Electric M2 Flash Bulbs.

Plenty of light . . . sure-fire, even on weakened batteries . . . and the easiest flashing bulbs you ever used. And, to top that, they're *so* handy!

Get tiny-but-powerful G-E M2 Flash Bulbs today . . . and take a pocketful along to the Easter Parade!



*Progress Is Our Most Important Product*

GENERAL ELECTRIC

# Dr. Cinema says...

***Here's "guest editor" Bill Messner to tell you what makes a top-notch movie club click.***

THE "LITTLE THEATER" in Van Gelder's basement is filled to capacity. As the room lights dim, one of the two synchronous 16mm sound projectors in the projection booth begins to hum. The motor-driven stage curtains part, and the opening title of an amateur-made movie flashes on the screen. Another meeting of the *Amateur Movie Society of Bergen County* (New Jersey) is under way.

Visitors to our club often remark that we have the most complete 8mm and 16mm silent-sound equipment and the most impressive club rooms they've ever seen. We do have all the equipment needed for complete movie entertainment, and in the matter of club-room facilities, we are just plain fortunate. Shortly after the club was founded nine years ago, Dr. Rudolph Van Gelder and his brother Leon built the "Little Theater," complete with a projection room, an outer room used for shooting purposes, and an adjoining recreation-bar room. The movie club rooms occupy most of the spacious basement area of a large, ranch-type house. But don't let the physical set-up fool you. Even with these assets, we used to have trouble. Membership trouble. . . .

Something was definitely wrong with our club. We could get new members, but we just couldn't keep them. After attending a few meetings, they would drift away and never come back. Why? What was wrong with us?

### *Club ailments diagnosed*

A committee was formed to study our organizational set-up and to figure out the kind of policy we should formulate for future meetings. It didn't take the committee very long to discover that some of the answers as to what was wrong were so obvious that we had simply overlooked them. In the first place, most of each club meeting was being devoted to parliamentary procedures. Now, when a person attends a movie club meeting, he doesn't want to be subjected to long "business" harangues. He's there to learn about and think about his favorite hobby—nothing else.

Another problem was that of our limited membership. We had no way of knowing what other movie-makers were doing—no incentive or inspiration beyond what we could get from each other.

Finally, the study committee found two other things lacking: 1. We had no clear-cut club objectives; 2. We had no idea of why our present members had originally joined the club or, by the same token, what former members had looked for and found lacking in the Bergen County Club.

### *First-aid for Bergen County*

The problem of minimizing the parliamentary procedures was solved by simply appointing an executive committee to take care of the club business on all routine matters.

To keep abreast of what other hobbyists were doing, we affiliated with a national group of movie-makers, the *Amateur Cinema League* (now a part of the Photographic Society of America.—Ed.) In addition to being able to borrow prize-winning films from the ACL library, this affiliation made it possible for our members to benefit by the various consultation and review services offered by ACL.

A list of seven club objectives were decided upon and printed at the top of each membership application blank. Our new membership blanks, incidentally, were designed so that each applicant could list, for the records, the kinds of equipment he owned, his experience, his movie interest, and so on.

In order to find out what the members expected and wanted from the club, a mimeographed questionnaire was made up. In sending out the questionnaires, emphasis was placed on the fact that the officers of the club could serve the membership well *only* if they knew what was wanted.

### *The remedies begin to work*

It wasn't long before word got around that the Amateur Movie Society of Bergen County had something worthwhile to offer amateur cine hobbyists. The question and answer period that had been introduced was one of our most popular drawing cards. It gave each member the chance to voice his particular cine problems of the moment, and the entire membership benefited by the answers he received—a decided improvement over the separate group sessions and private discussions that had previously existed.

Lectures and demonstrations were programmed well in advance. The committee, knowing that outside lecturers and demonstrators wouldn't come to a club unless they were assured of a good turnout, started the ball rolling by having special demonstrations conducted by our own members. One of the first demonstrations was given jointly by Dr. Van Gelder (now a famous sound engineer) and George Labes, who has done professional sound engineering for a leading 16mm commercial film producer. Other demonstrations were given on cine lighting problems, taking exposure readings, editing, and so on. I contributed my bit by showing some of my prize-winning movies and giving the statistics and "how-it-was-done" data involved in the shooting.

As applications for membership began to come in thick and fast, we invited outsiders to conduct lectures and demonstrations—confident that we could guarantee them a large and attentive audience. With this kind of a guarantee and our increased membership, we found manufacturers of cine equipment glad to send their representatives. In this connection, I feel I should mention that one of MODERN'S most popular cine authors, Ernst Wildi, cheerfully came over on two separate occasions to demonstrate 3D lenses and tilting methods. Others too numerous to mention have given freely of their time and experience for the benefit of the club. Our latest demonstration was on the new Vistascope wide-screen optical system (described on page 84 of this issue.—Ed.)

There are many special activities and services designed to keep members interested, but to summarize what we feel has made our club successful, I'd emphasize these points: 1. Minimize member's participation in parliamentary procedures. 2. Join a national movie group. 3. List the club objectives and stick to them. 4. Use questionnaires to learn what the members want. 5. Inaugurate a question and answer period. 6. Program lectures and demonstrations. 7. Get up a club bulletin—no matter how crude. 8. Show and criticize the members' film efforts. Arrange to show outside films made by advanced amateurs. Occasionally, include industrial films. Above all, analyze all films *constructively*.

The above has been our basic formula for success. To keep it workable, we have several rather rigid rules: First, we limit our membership to fifty amateurs, all men. Second, every member must be active or apply for a leave of absence. Third, any member in arrears six months is automatically dropped in order that he may be replaced from the long, long waiting list. This policy works! —THE END

MOVIE SECTION ▸

SPECIAL REPORT

# WHAT IS



## A normal movie lens recorded this scene.

*Will amateur movies of tomorrow be wide-screen? After testing Vistascope lenses designed to fit 8mm and 16mm camera-projector setups, MODERN presents several facts never before printed.*

**BY ARVEL AHLERS**

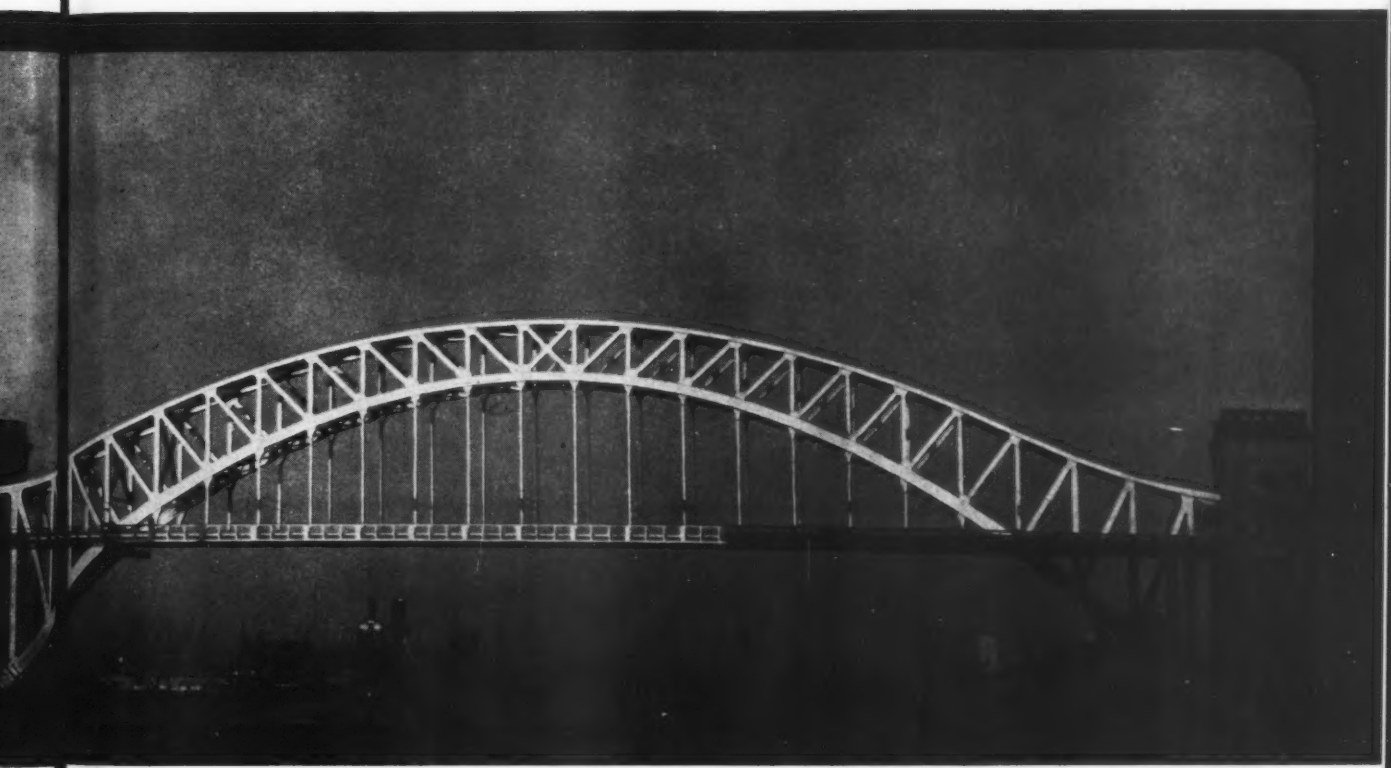
Several months ago, MODERN began testing the new 8mm and 16mm Vistascope anamorphic lenses. The purpose: To find out what these lenses have to offer amateur hobbyists interested in wide-screen movies. The major points we took into consideration in testing the Vistascope were these: 1. Simplicity of operation; 2. Final screen results; 3. Ruggedness of construction.

Before we discuss the results of the tests, let's talk about the Vistascope itself—what it is and what it does.

### *How anamorphic systems work*

Technically speaking, the Vistascope is not a "lens" in the usual sense of the word. It is an anamorphic optical system which supplements, rather than replaces, the camera and projector lenses you normally use. When slipped in front of a regular camera lens, the Vistascope compresses or "squeezes" 50 percent more horizontal field of view onto each frame of film *without* affecting either the vertical height of the frame or changing the

# VISTASCOPE?



## Same scene, same lens—with Vistascope added.

relative size of the images being recorded. When placed in front of the projector lens, the Vistascope expands these "squeezed" images so that they occupy a 50 percent wider screen area—again without affecting the vertical height or distorting image relationships.

***Anamorphic is not "wide angle"***

It is important to understand that an anamorphic optical system has nothing to do with "wide-angle" lenses. They differ completely in both design and effect. On a projector, an extreme wide-angle lens simply enlarges the entire picture. To obtain the long, narrow format of a wide screen effect, the top and bottom margins of the picture have to be masked off—let the heads fall where they may. From the standpoint of quality, a wide-angle projection lens often produces distortion, image fuzziness, fade-off, or a combination of all three. With an anamorphic system, such as Vistascope, these faults are virtually non-existent. *(Continued on page 108)*



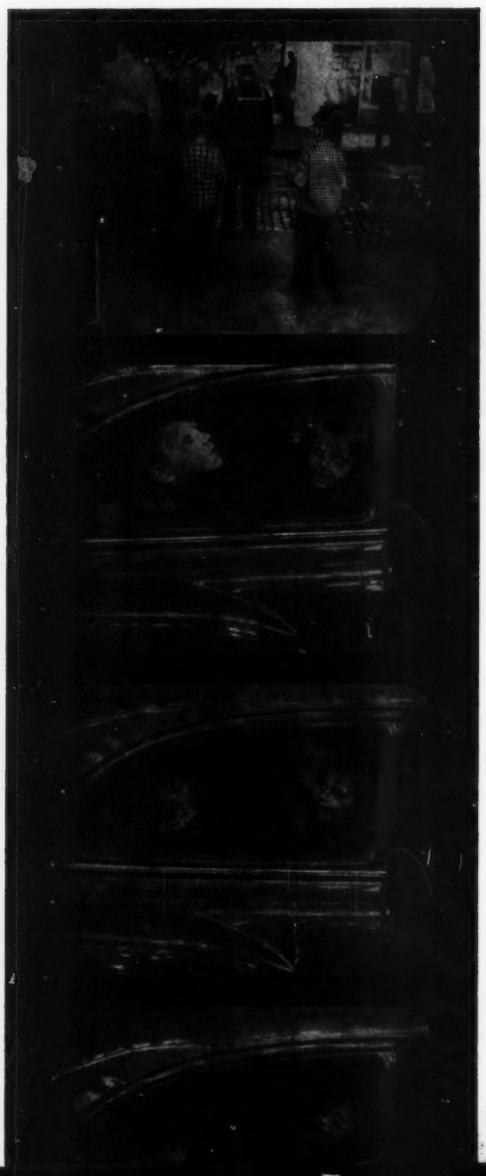
**The same 8mm or 16mm Vistascope lens used in shooting a wide-screen movie is later used to project it. The Vistascope lens slips on over your regular lenses.**

SPECIAL REPORT

**Hi-speed Tri-X film is now available for amateur movie-makers. It's a special purpose film—with limitations. For those who know when and how to use it,**

# 16 mm TRI-X is magic!

by HOWARD WARNER



From the standpoint of speed, comparing the new Tri-X movie film with other black-and-white films is like comparing a Sabrejet to a World War I Spad. For a basic cost of about $3.80 per 100-foot roll, you can obtain good quality movies in light so poor that it would be a waste of energy to reach for a camera loaded with any other film. But before you rush out to buy Tri-X, here are the important things you should know about it:

Tri-X is available only in 16mm film size. It is a *negative* film, not a reversal film. In other words, the film you send to the processing laboratory does not come back to you as a "positive" print for projection. It comes back as a *negative* print from which a separate, positive projection print has to be made. Since Eastman Kodak Co. does not maintain a lab service for processing Tri-X, the purchase price does not include any of the processing costs.

***The cost of doing it***

Having the Tri-X negative processed by a professional film lab will cost somewhere around 2c a foot. To have a "work print" made will cost about 2½ cents a foot extra. A work print is usually a rather crude positive print—comparable, you might say, with a proof sheet of still camera negatives. You can project it well enough to study the contents for editing and splicing, but it is far from being the best print you could obtain from the negative.

If a work print will serve your purpose, you're through spending money. If not, you may want to cut and edit the work print and return it, together with the original negative, to the lab where the negative will be cut to match the work print frame for frame, and where a final fine-grain positive will be run *(Continued on page 124)*

**16mm Tri-X yields a negative film after processing. Scenes like these, *left*, can be individually "light-balanced" in an optical printer to obtain a high-quality projection positive.**



## 3 "special purpose" uses for 16mm Tri-X

**Tri-X is tops** for filming candid documentaries in a dimly lit room. A ceiling light was the only source of direct illumination for the scene at the *left*. I focused upon the man at the right, opened my lens to f/1.9, and shot at 24 frames per second. Although the resulting negative was a bit thin, the optical printer turned out a positive print of good quality.

**At home,** the thing I like about Tri-X is the "no-fuss" freedom it gives me. Oftentimes I get a family interest shot like this one of my son by simply picking up my camera and firing away. If I had waited to set up lights, the easy, natural spontaneity of the scene would have been lost. In this case, there was enough natural daylight to permit a lens opening of about f/3.5.

**An outdoor night scene like this,** would be almost impossible to film at 24 frames per second with anything except Tri-X and a wide open (f/1.5) lens. If possible, I go by meter reading, using a basic exposure index of about ASA 350. Under bright lights I sometimes stop down as far as f/3.8 or f/4. In this case I knew from experience it was f/1.5—or nothing!

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# new photo books

**PHOTOGRAPHY YEAR BOOK 1955, edited by Norman Hall and Basil Burton. 192 pages, mostly pictures. *Photography*, London. $5.95.**

**PHOTOGRAMS 1955; The Annual Review of the World's Photographic Art. 152 Pages, including 8 in color. Published for *Amateur Photographer* by Iliffe and Sons, Ltd. $3.**

We are reviewing these books together because they arrived simultaneously and both are annuals put out by popular British photographic magazines. There, however, the resemblances end.

*Photography Year Book* is broken down into geographical sections—British Commonwealth, Germany, France, and so on. It is by all standards a beautiful book. Pictures are mostly good—some are exciting and excellent, others mediocre. Reproduction is first rate. Certainly, it's a book which rates inclusion in any good photo library.

But there are some strange patterns which developed in studying the pictures in each section. It seemed to us that the freshest camera eye came from Holland; the German stuff was dull; the Italians were concerned mostly with form and pattern; the French showed the greatest vitality (and had some perfectly wonderful pictures of fine looking girls); the British Commonwealth doesn't seem to be up to too much—photographically, that is.

Do these patterns represent the true state of affairs?

The American section was filled with well-known names, represented largely by second-rate stuff. Even the guest of honor, Edward Weston, didn't shine too well here. Now why should this be? This should have been a great and memorable book—it's only a good one. Blame it on the editors, who have done better in other years.

*Photograms* is an entirely different case. Oddly enough, it's full of pictures by many of the same people who were in the other annual, but you'd never recognize some of them by their work. The cover flap says that this is its 60th year of publication, and, "In this volume will be found a selection from the more important photographic salons of the year. . . . ."

We didn't like the selection or the reproduction (particularly the color, which is dreadful), or the book.—J. W.

**PICTURE MAKING WITH THE ARGUS, by Jacob Deschin. 128 pages, many illustrations. Camera Craft Publishing Co. Price $3.**

There are in print many guides to cameras. Unfortunately there are few good, complete ones. Deschin's book is good, complete, well illustrated, informative and a lot of other adjectives meaning "this is a book worth having."

Deschin deals primarily with the Argus C3, C4 and A4 models, all 35mm cameras. He describes them, tells how to load them, how to use them. He does it completely. One of the outstanding features of this book is the pictures. Each display photograph was made with an Argus. And the pictures are very good indeed. Credit should go to Morris H. Jaffe who is more than well represented by his pictures.

With this latest volume, Deschin has brought the art of writing camera guides out of the wilderness of small, tiny type, crammed pages, complicated charts.—H. K.

**THREE DIMENSIONAL PROJECTION, by Earl E. Krause, 122 pages. Greenberg. Price $1.95.**

It's good, very good, this latest in the growing series of camera guides published by Greenberg.

The subject is stereo projection, the art and techniques thereof; and the author delves into the subject completely. Mr. Krause quite obviously knows what he's talking about. Very likely you won't find the contents of this volume especially fascinating. In fact, you might not even find it interesting. I didn't! It's *informative,* rather, and

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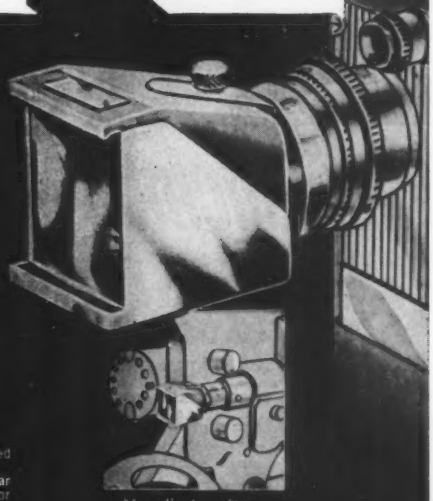
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William W. Morris, February Popular Photography: "Results amazing . . . With (Vistascope) you can do anything that Hollywood has done with Cinemascope. But unlike Cinemascope, the picture has definition and even illumination throughout the entire projected image area."
Norman Lipton, "Tools and Techniques," March Popular Photography: ". . . combines a reasonable cost factor with unprecedented image quality."

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definitely should be required reading for anyone who now owns, or will soon own, a stereo projector. You owe it to yourself, and to your future audiences, to take the two or three hours necessary to plough through this excellent guide . . . for projected stereo is either very good or very bad. And all too often: very bad. There are certain "stereo things" that you have to know, and I don't recommend trial and error as the method of learning them. Since they're all here, in this one book, why not read it and find out "the easy way." You really can't go wrong.

—TOMMY THOMAS

**POCKET LEICA BOOK, by Theo Kisselbach. 223 pages, many illustrations. Rayelle Publications, Phila., Pa. Price $2.95.**

This book on the Leica is small enough to fit into your pocket, yet it contains 223 pages, rich with data on the Leica cameras, including the M-3. The M-3 stuff is not patched but really worked into the book, and there are several facts about that camera here which I have not found elsewhere.

The book assumes a certain amount of photographic knowledge in the reader. Above that, it includes all the essential information about a Leica, and lots of good sense about miniature camera photography. It will not quite compare with the classic Leica Manual, however. It is a handbook, and a remarkably sound handbook, but it is not, and does not pretend to be, a comprehensive work. If you own a Leica and know how to use an exposure meter and have gone through the experience of developing film, this book could tell you what to do with your camera, your film, your enlarger, and keep you reasonably busy for the next six months of your growth as a photographer.

Some things in it are outstandingly lucid. For instance, the data on flashbulbs. Also, a table giving the comparative ratings of various emulsion speed systems, from DIN to Scheiner, and including Weston, General Electric, etc. Also, a superb photographic illustration of what a yellow filter does to black-and-white rendition of various colors.

There is the nearest to an intelligible illustration of the film characteristic curve that I have ever seen. There is a sane and helpful discussion of the various Leica lenses. There are pieces on copying, on close-up photography (with tables), also on the making of transparencies and on projection. And there is compact and useful advice on photographing sports, snow scenes, beach scenes, mountain photography, landscapes, children.

—SAMSON RAPHAELSON

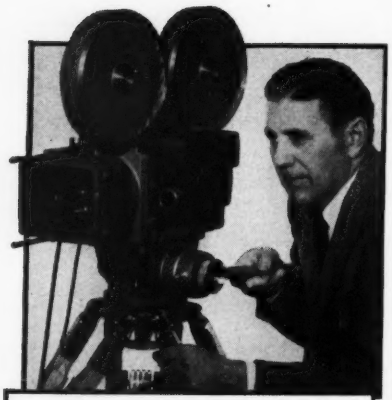
*Mr. Raphaelson, author, playwright, photographer, and Leica owner, is a frequent contributor to* MODERN.

**STEREO PHOTOGRAPHY, by Peter Gowland. 136 pages, many illustrations. Little Technical Library, Crown Publishers Inc., New York. Price $1.**

A redo of the Gowland stereo book published at a higher price a few months ago seems quite a good buy in its new, pocket-sized format. A lot of the straight girlie shots have been left out while the technical information remains intact. It's a pretty good introductory to stereo photography and its problems, but don't buy it for anyone you think might be offended by undraped female forms. Gowland may have left the pepper out of this new dish, but there's still a lot of seasoning left.—H. K.

**These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 109.**





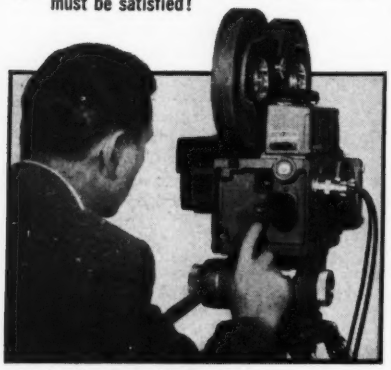
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## DISCOVERY

(*Continued from page 67*)

exclaimed, "I don't *want* a style. It becomes too limiting." True, his work is *not* stylized. There are no consistent trade marks on his pictures—the clever angles or low key effects or any of the little devices by which we can identify the work of many photographers. For the most part, he simply handles his camera as the scene demands and uses a twin-lens reflex at waist level. Frequently he will shoot "off the hip" (aimed at left or right) to catch subjects unawares.

By profession, Lambrakis has been a consulting engineer for a number of years. He has considerable knowledge about the arts, and has been influenced by them in his six years of picture taking. A photograph, like a work of art, is an abstraction from reality. Like other artists, the photographer can give his own impression of the real scene. He too can be selective. His results may not always look like a mirror image of the scene he photographed. He can eliminate or accentuate details, as well as suggest ideological overtones. Lambrakis often accomplishes this in his pictures in the way he organizes the focus, perspective, or composition. In the picture of the boys on the bridge girders, *page 67*, there is little detail. The background merely has been suggested as it falls away behind the imposing diagonal girders. The subjects themselves are not sharp. Perhaps it is better *not* to see every detail, every face—for the spirit of a group at play, stopping to wave at a camera, is immediate.

On *page 66*, however, the beach picture is crisp and sharp. Each empty basket zigzagging across the empty beach directs the eye to the umbrella-carrying stroller. The setting *is* important to her; the way in which each detail in the scene is made to count conveys a solitary feeling to the viewer.

These two photographs also are examples of Lambrakis' idea that a "subject must have space, an escape from the picture" to gain further dimension. Perspective and focus "free" the group on the girders; the mood of the beach picture is built largely by composition and sharp delineation.

Here, then, is the virtue of mastering the mechanical and interpretative techniques: when the time comes, they can be disregarded.—DOROTHY JACKSON.




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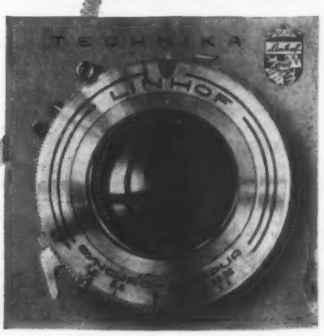











Many remarkable advances in optical design have been made in recent years. In this connection, Linhof research has been working hand in hand with Germany's leading lens manufacturers. As a result, Linhof has selected some of the outstanding lens types and now offers them as standard equipment for Super Technika cameras.

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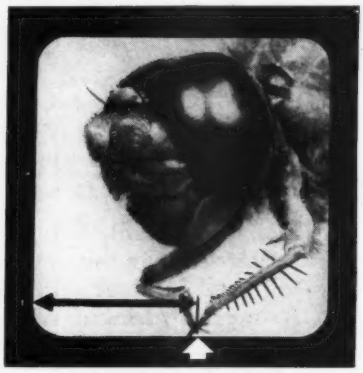
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## MODERN STEREO

(*Continued from page 42*)

camera the required stereo interocular as before.

When using a 2-D camera for stereo work as just described you'll have to hand-mount your results. If you're using the aluminum EMDE mount, flatten down the projecting nibs and then cellophane tape the two films in place as required. The 2-D (double frame) films will be about a third wider than regular stereo width, so you'll have to trim them down accordingly. Note in mounting: (1) Keep the two images exactly the same *height* in



**3. The tiny head of a dragonfly from only 3 in. away. Proper mounting of close-ups is important. See the text.**

the window of the mount, (2) watch out for "rotation," one film with the other, and (3) after picking out the foremost portion of your subject—here, the claw of the dragonfly as indicated by the white arrow in Photo 3—make sure that the distance from this point to the left side of the stereo window (black double-arrow) is *greater in the right window than in the left.* This puts your subject behind the stereo window, as is proper.

By the way, when using this system of close-interoculars with a slide bar, don't be alarmed when you view your first result in the viewer and notice the *size* of your subject. It'll be gigantic! My dragonfly's head, though actually no bigger than the tip of your little finger, appears in stereo like a huge, darkish red prehistoric monster. That's just what makes these close-ups so extra fascinating: close-ups of common-place items become strange and wonderful. Ordinary cigarettes look like pier pilings when photographed close. Small green peas appear as huge as watermelons. It's a fascinating new world for anyone who wants to have some fun experimenting . . . and most of it can be done with your regular stereo camera, a few inexpensive close-up lenses and a Stereo Slide Bar.

Here's a thought—you can gain quite a bit of all-around useful close-up stereo information by writing to the

(*Continued on page 94*)

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|---|---|
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| Contaflex, f2.8 ctd. Tessar | 94.50 |
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|---|---|
| 1955 Exakta VX, f1.9 Automatic Xenon | $227.50 |
| Kine Exakta, f2.8 Tessar | 69.50 |
| Kine Exakta, f3.5 lens | 59.50 |
| Kine Exakta II, f2 Xenon | 82.50 |
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| 80mm f2.8 Biometer (Pre-set) | 69.50 | 135mm f4.5 Albinar | 28.50 |
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| 90mm f4 Sun | 19.50 | 240mm f3.5 Tele Xenar | 72.50 |
| 100mm f4.5 Westar | 22.50 | 300mm f5.6 Tele Kilar | 88.50 |
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| Macro Kilar D | 79.50 | | |
| Macro Kilar E | 62.50 | | |

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| Minox I, f3.5 | $38.50 |
| Minox Meter | $13.50 |
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| | |
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| Rolleiflex MX, f3.5 Xenar, L.N. | $127.50 |
| Rolleiflex 2.8C, f2.8 Xenotar, L.N. | 179.00 |
| Rolleicord IV, f3.5 Xenar, L.N. | 74.50 |
| Rolleicord III, f3.5 Xenar | 57.50 |
| Rolleiflex Auto, synch, f3.5 | 97.50 |
| Rolleikin 35mm Adapter | 22.50 |

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f2 ctd. MX, L.N.

| | |
|---|---|
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| Retina II, f2 ctd., synch | 63.50 |
| Retina IA, f3.5 ctd., MX | 39.50 |
| Retina I, f3.5 Xenon | 27.50 |
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| Volgt. Vitessa f2 RF, synch | 79.50 |
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| Super Ikonta B, f2.8, syn | 49.50 | G.E. DW68 Meter | 12.50 |
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| Ansco Auto. Reflex, f3.5 | 77.00 | Zeiss 8x30 Binoculars | 79.50 |
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| Kodak Pony 828, synch | 14.50 | Revere "88", f3.5 Lens | 29.50 |
| Virgin Stereo, f3.5, Self T | 34.50 | Robot IIA, f1.9 Xenon | 68.50 |
| Exa, f2.9 lens | 39.50 | Leica Meter | 14.50 |
| Mamiya "16", case, flash | 17.50 | Imarect Finder | 26.50 |

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| 35mm f2.8 Serenar | 72.00 | 135mm f4 Serenar | 64.50 |
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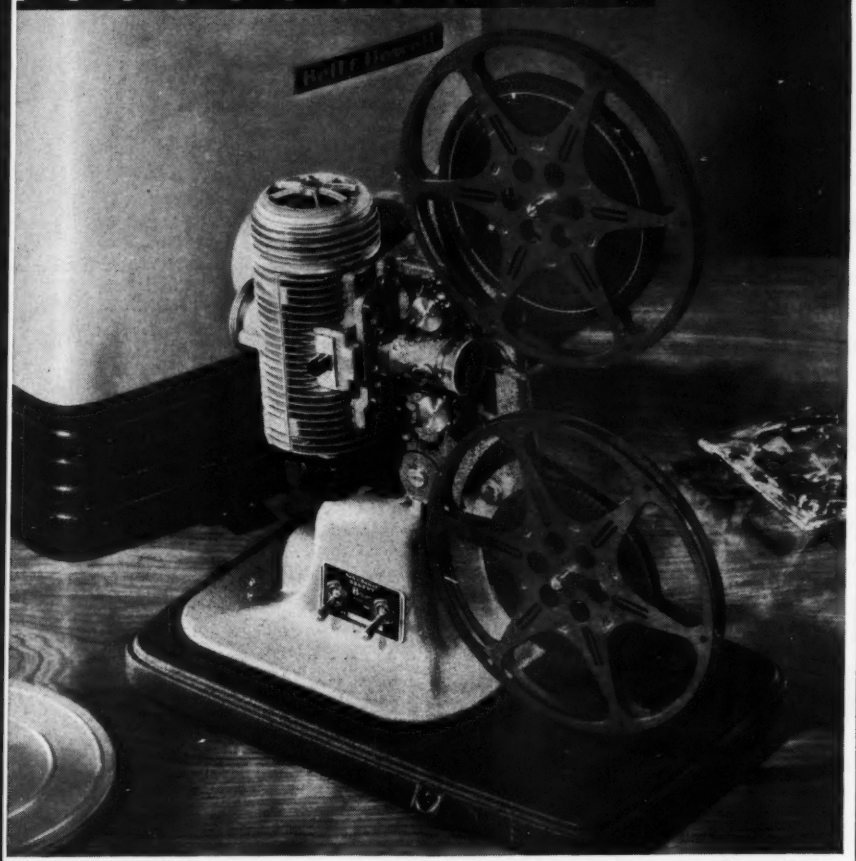
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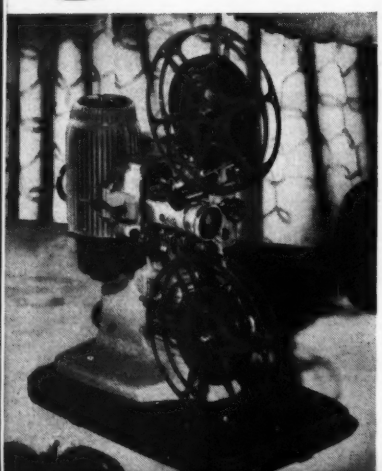


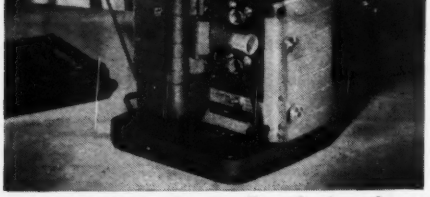
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## MODERN STEREO

(*Continued from page 92*)

manufacturers and requesting their free literature: (1) Kentech, P.O. Box 4152, Los Angeles 24, California, and (2) Wizard 3-D Company, 714 Savings and Loan Bldg., Des Moines, Iowa.

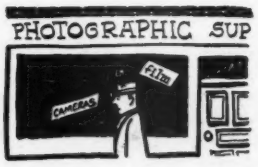
### *Close-ups with the Leica Stemar*

Some time ago I was privileged to try out something considered quite extraordinary in the field of close-up stereo equipment: my Leica camera outfitted with a matched set of twin, small stereo lenses located only about ¾ in. apart. Just as an experiment I rigged it up with a Series 6, Plus 3 Eastman supplementary lens (the one Plus-lens covered *both* small stereo lenses, they're so close together), and focused it to work at a 5½-in. camera-to-subject distance. This happened to be a convenient distance because an SM flashbulb at that distance, *when on top of the camera,* made perfect color exposures at f/22. I progressed swiftly to shooting people's ears, down their throats (this turned out extremely fascinating), the heads of cats and dogs, etc. All of the results were marvelous! It was just experimenting for me, but it was quite evident that here was a near-perfect tool for the medical man, say, who needed the very best in close-up stereo equipment. The stereo attachment, called the Stemar, costs $171. The special viewfinder necessary costs $15. The prices of the special viewer and projector lenses were not established at the time of this writing. So, if you're still interested, write to E. Leitz, Inc., 468 Fourth Avenue, New York 16, N. Y., for more detailed information.

I suppose it should be mentioned also that this new Leica stereo system functions as a "regular" stereo outfit also. To use it in this manner you'll need a $111 prism attachment to expand the viewpoint of the close-together lenses so they will more nearly agree with normal eye separation. Also, notice the narrow vertical format of the stereo. Unless you adopt the system completely, special viewer and all, you'll have to *mask down* your regular stereo mounts to do the job.

### *And coming soon*

SCOOP! A near-future column will be devoted to explaining my own personal system of "very casual" close-ups without *any* special equipment. Just your regular stereo camera and a tripod . . . and close-ups down to as close as ten or twelve inches. Interested?—THE END



## RETINA IIIc

(*Continued from page 74*)

flash in a dark area and can't see the exposure counter, the lock definitely indicates when you've reached the end of the film roll.

The rewind button on the bottom of the camera is cleverly designed. With many cameras, you must either hold the button in while rewinding, or turn a lever which must be returned to the advance position before you can resume taking pictures. The Retina IIIc rewind button, once pressed in, remains in without holding until a new roll of film is inserted. Then it automatically returns to the advance position. The rewind knob may be pulled out slightly to facilitate rewinding. On the model we tested, however, the rewind knob had a tendency to disengage itself from the cartridge when fully extended. Although engaging the cartridge again was not difficult, it did slow up rewinding.

### *One camera, three lenses*

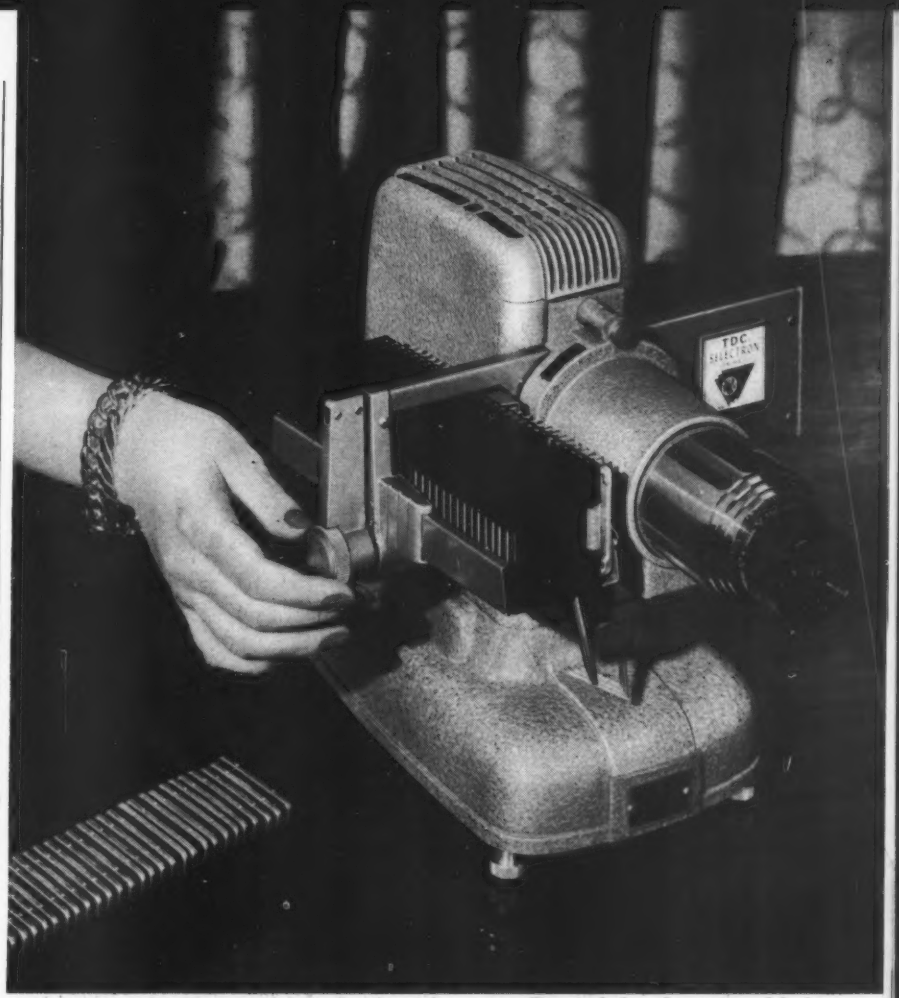
Now to the interchangeable lens components. Changing from one to another was accomplished without difficulty and the method is shown in the pictures on page 74. All components fitted snugly. When not in use, plastic cases with bayonet mounts held the optics securely.

You need an accessory viewfinder when working with either the 35mm or 80mm assemblies. The optical finder made for the camera ($17.50) fits into the accessory clip atop the Retina, has complete manual adjustment for parallax. shows the field for both the 35mm and 80mm assemblies. Operation with either assembly (35mm or 80mm) in place was necessarily slower than with the 50mm since there's the additional step of setting the subject distance manually, once the distance with the rangefinder as found (*see picture,*

(*Continued on page 96*)

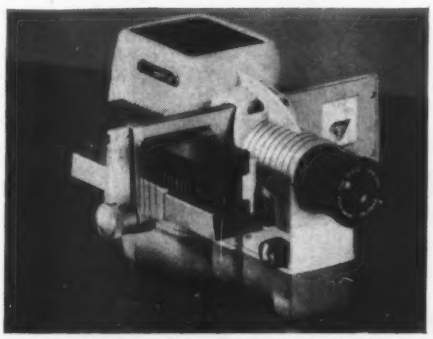




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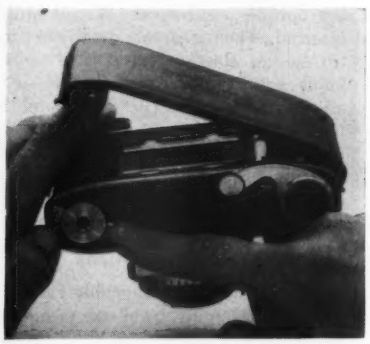
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## RETINA IIIc

(*Continued from page 95*)

*page 74*). The problem of shutting the camera also slowed operations since the accessory components do not fit into the body when shut. They must be removed first.

The 80mm Longar f/4 component ($82.50) proved most helpful in portraiture where a 50mm lens often causes foreshortening. It was also useful, of course, for obtaining larger images on the film from a given camera-to-subject distance. Although definition was acceptable at f/4, it was sharpest at f/5.6. When on the camera, the f/4 component was extremely impressive looking, the barrel being 2¼ in. in diameter.



**To open camera back, rotate protective plate, push in button, here under left thumb. Note position of rapid wind lever located on camera bottom, *right*.**

The wide-angle 35mm Curtar f/5.6 ($62.50) seemed excellent for photographing in tight places where the 50mm lens just couldn't take in enough area, and the camera-to-subject distance could not be increased. It was sharpest at f/6.3. Definition on both lens components at small apertures seemed good.

### *Optical tests*

Optical bench tests, carried out after the practical tests, indicated that all lens components were in proper alignment and focus, that the two accessory components were not too sharp when wide open, but improved considerably when stopped down.

Are these accessory lens components practical? For the man who wants the compactness and simplicity of the Retina IIIc but occasionally needs either a telephoto or wide-angle lens, the accessory components make it unnecessary to purchase a second camera with interchangeable lenses. For anyone who needs to use the wide-angle or telephoto lenses consistently, the Retina arrangement may be too awkward. In addition, he may feel himself limited by the maximum openings, particularly the f/5.6 of the wide-angle.

There are many accessories for the

Retina IIIc. A beautifully-made leather, everready case costs $13.50. There's an open-frame sports finder which covers the field of view of the 50mm and 80mm lenses ($8.75). Also, there is an auxiliary lens which allows the Longar lens component to be focused to 3½ ft. instead of its normal close-focusing distance of 6½ ft. For the Xenon lens, there's the Close Range and Viewfinder Kit ($36.50) which consists of an auxiliary rangefinder, viewfinder and two close-up lenses permitting focusing down to a little over 11 in., a Kodak Retina Close-up Kit which measures camera-to-subject distances and fields of view to fields as small as 1½ x 2 in. ($43.50).

### *Other accessories*

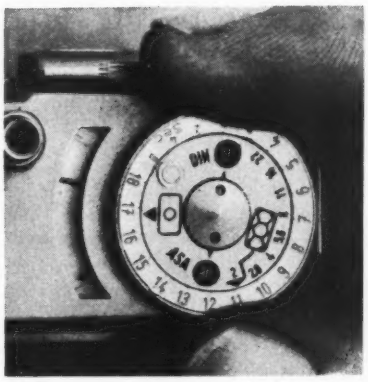
The Camera Platform ($5.75) fits the bottom of the camera and provides a tripod socket in the center of the camera base and clearance for operating the film advance, when on a tripod. The Table-Top Camera Stand ($35.50), consisting of a base, 2-section telescoping column and ball and socket head, makes a film support when using the Close Range and Viewfinder Kit.

There is also a Microscope Adapter Kit to mount the Retina IIIc to microscopes with 1 in. diameter eyepieces ($59.50).

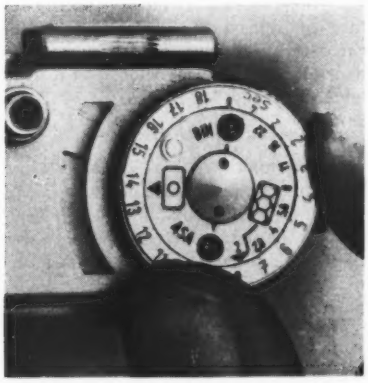
### *Summing up*

What then of the over-all feeling of the Retina IIIc? We liked it. In the two-month period we worked with it the camera was generally carried without a case and suffered some rough jars. But the leather covering didn't even show scuffmarks. And the exposure meter maintained its accuracy. With the camera in one pocket, the auxiliary lens components in other pockets (you need a spacious pocket for the Longar 80mm), and a few rolls of film, you can carry almost a complete camera system around with you. And you needn't be a kangaroo.—THE END

### *Here's how the Retina IIIc exposure meter works*



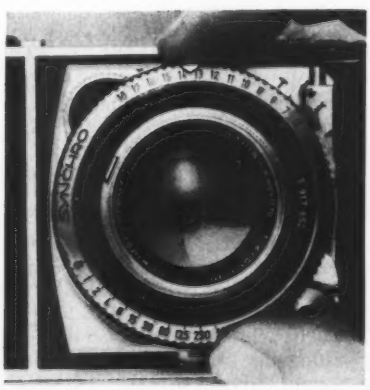
**1. Here's meter scale and dial. Film rating is ASA 80. In crescent-shaped window are photoelectric meter needle and triangular-shaped dial marker.**



**2. By turning dial rim, marker is matched to meter needle. Triangle on dial rests between LVS 13, 14. This is the proper shutter setting.**



**3. LVS lever is placed between LVS 13, 14 on shutter. Camera is now properly set for light condition as read by the meter with the baffle closed.**



**4. You can change both shutter speed and lens opening by rotating shutter rim. Exposure will remain constant as long as LVS number stays constant.**


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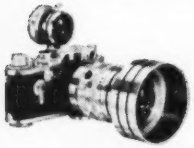
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## POLAROID

(*Continued from page 57*)

Anyone who has read the preceding 10 pages of this article may well be asking himself: what is the future of the Polaroid Land system?

Here are some thoughts on that subject, and we should like to emphasize that they are the writer's own. We do not have access to secret information about Dr. Land's activities. But, the history of the process leads one to certain inevitable conclusions, each of which is based on publicly disclosed facts.

We believe that the Polaroid system will develop in three directions. First, an enormous increase in technical, industrial, military and other specialized applications—pure record photography. The second slant will be towards greater simplification of photography for the man in the street, and his family. Dr. Land has many times stated this as a fundamental objective. Several years ago we witnessed a public demonstration of a Polaroid film with an exposure index of ASA 3,000. As he took a picture with it in a dimly lighted room, Dr. Land explained that he saw for its future use at least one application—in box cameras which could take snapshots indoors by available light or with a little additional help.

### *Equipment of the future*

So, we may well look for a Polaroid box camera and a matching film of astonishing speed, compared to present-day conventional materials. With such a film, think of the bounced light flash pictures you could take! So why not a tiny flashgun (for the M-2 bulb, maybe) specially designed to spread a soft, even light around a room? Or maybe a low powered electronic flash unit for the same purpose.

Of course, such a film would be a problem outdoors—too much light. But you could have a 10X neutral density filter to cut down light. Or, perhaps, an "outdoor" lens of tiny aperture which flips into place, giving needle sharp pictures, plus universal focus from two feet to infinity, plus a fast shutter speed, plus a few simple aperture settings. It's all possible.

Now let's take a look in the third direction—towards the work of the professional photographer.

Polaroid Professional Pan film already shows what could be ahead here. It needs no great imagination to see this film in sheet form, perhaps 4 x 5 or 8 x 10. Imagine some sort of a holder for standard press and view cameras, incorporating the two all-important rollers. Imagine a system of paper tabs—pull one to get the film ready to expose, pull it a second time to start development (that's no more complicated than present-day film pack). The photographer takes a picture, walks into his darkroom, gets a print, shows it to his subject or client inside of a minute. If it's satisfactory, he saves the negative, makes duplicates or enlargements.

Precedent for such a film package and holder already exists in a combat type X-ray machine for military use, in which individual large X-ray films are developed in a minute by the Land process. If it can be done with X-ray film, why not with a film for studio photography?

Or, let's carry this to its logical conclusion. Suppose Dr. Land and his associates produce a film on an acetate or similar base which produces a finished print *and* a finished, permanent negative simultaneously? That would eliminate completely the darkroom negative saving operation. And the camera could be much smaller, for you could enlarge from the negative without any trouble. Already the Polaroid Corp. has introduced a very much smaller camera, the Highlander. With an ultra-fine grain negative to work from, this camera's 2⅛ x 2⅞ in. picture area simply becomes a starting point for a giant blow-up. It would be idle to speculate when such an advance might occur, but we believe it will come.

Finally, one more thought. With the advent of Professional Pan film the developing time has been cut to 45 seconds. We believe that this is only the first such reduction—that someday the process may be completed in perhaps 15 seconds.

As you read these forecasts of what may be, perhaps you wonder what will happen to the whole, immense, present-day technology of photography. We don't know, nor will we hazard a guess. But we're willing to bet that plenty of smart brains are working on that little problem right now!—THE END

## EKTACHROME: USING IT

(*Continued from page 47*)

lighting conditions which would throw a blue cast all over Kodachrome, the new film stubbornly resisted this tendency. So, if you almost always use a Skylight filter with Kodachrome (as we do) you may find that you need it only occasionally with Ektachrome. Incidentally, 35mm Ektachrome is extremely sensitive to the action of filters—much more so than Kodachrome.

Ektachrome has a more vivid red, the skies are bluer than those of Kodachrome, and they appear to have less of a magenta tint. The colors are excellent in poor light; better than Kodachrome's we thought. They hold up better when underexposed—for instance, where the light falls off badly on one part of the subject, the colors don't change much, they simply get darker. This is distinctly an advantage over Kodachrome.

We should point out that for our tests

with electronic flash we used a portable speed light of moderate power, having a flash duration of about 1/1000 sec. Results were quite satisfactory. However, they might be different with a unit having a much faster flash—let's say 1/2000 or 1/5000 sec.

Incidentally, we made quite a few shots with daylight film by existing tungsten lighting indoors. Things looked a bit orange, but not too bad. And there was just no other way we could have made those color shots under such conditions. So much for 35mm Ektachrome, Daylight Type.

### *A new type of color film*

Ektachrome, Type F, is an entirely new kind of color film—from the use standpoint. Apparently Eastman Kodak Co. has been looking some flashbulb consumption figures in the eye. Type F is balanced to give best results with clear foil-filled flashbulbs, such as the No. 5 or Press 40. No need to use light balancing filters in order to shoot the clear flash-color combination. Compared to Kodachrome, Type A (which is balanced for photofloods) this is a great advantage. The only flashbulb whose light matches closely the color balance of Type A is the weak little SF or SM; to use any other clear bulb a light balancing filter is necessary. So, right off you have the advantage of being able to choose the most powerful bulbs, if you need them, or any other size.

In addition, Type F with flash has an exposure index of 25, compared to 16 for Type A. This means that with a No. 5 bulb at 1/25 sec. a guide number of 110 to 120 is satisfactory. Under similar conditions 80 would be a reasonable guide number for Type A. (Divide the guide number by the flashbulb-to-subject distance in feet and the result is the correct lens opening to use.) So, Type F is just about twice as fast, with flash.

Our results with Type F and flash were quite "warm", particularly in the skin tones. We preferred the results we got when we used Type F with the tiny M-2 flashbulbs. These give a slightly "colder" (more bluish) light than the No. 5. The high speed of Type F permits a guide number of 55 to 65 with these bulbs, sufficient for pictures of individuals and small groups indoors. However, whether or not a picture is too "warm" or too "cold" is largely a matter of individual taste, so someone else may not agree with this opinion. Also, as we pointed out earlier, another batch of film may have a slightly different color balance.

It's possible to expose Type F with photofloods, using a Kodak Wratten No. 82A filter over the lens. With that combination, Type F has exactly the same exposure index as Kodachrome, Type A (16) and offers no advantage over the other film.

Type F does well in daylight with a Kodak Wratten No. 85C filter over the lens. Exposure index is 20 (16 is fine with a Weston meter), color rendition appears to be almost exactly the same as with Ektachrome, Daylight Type.

### *The problem of sharpness*

The Ektachrome film which has been supplied for years in 120 and 620 roll film sizes has a reputation in some quarters for apparent graininess and inability to record fine detail, particularly as compared to the wonderful sharpness and clarity of Kodachrome.

What about the 35mm Ektachrome? Has it the same disadvantages as the larger film? We are glad to report that it is vastly improved. We projected several hundred slides, Ektachrome and Kodachrome mixed all together, and observers were not aware of any consistent differences between them on the score of sharpness. However, on very close examination it is possible to see that Kodachrome gives a sharper, cleaner outline to fine detail. So, if you're shooting landscapes, or copying artwork full of fine detail, or photographing tiny medical specimens, or insect life, or if you're planning any large dye transfer prints, or are selling to publications which may enlarge a section of your slide to enormous proportions, keep this in mind—Kodachrome is still tops for sharpness.

What about the apparent graininess? Well, we didn't notice it in projection, but you could see it by examining the slide with a powerful magnifier (it also turns up in stereo viewers). Apparently, what causes most of the trouble with the larger Ektachrome films is lack of sharpness—not apparent graininess. Certainly there is no apparent graininess in the reproduction of Joseph Siegelman's much enlarged slide on page 44. So, we believe that 35mm Ektachrome is satisfactory from that angle.

### *Find your own processor*

Who will process your 35mm Ektachrome? Not the Eastman Kodak Co. You will have to find an independent processor who does first class work, and before you find such you are likely to find some more who do not do first class work. Thus results from shooting Ektachrome are likely to be more erratic (due to processing flukes) than results from Kodachrome. For, if there is any more consistent color processing than that which Kodak does on Kodachrome, we have not yet come across it.

There you have 35mm Ektachrome, a great new color film. We liked it. Use it right and it can do good things for you too.—JOHN WOLBARST.

*The completely revised Filter Guide for 1955 (page 62) lists all available filters for use with all available color films, including 35mm Ektachrome.*


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## NEW PRODUCTS

(*Continued from page 32*)

750-watt lamp, $127.50. For more information on this camera, as well as other Revere equipment, write:
REVERE CAMERA CO.
320 EAST 21 ST., CHICAGO 16, ILL.

### Elgeet Custom 8mm Cinecessary Kit

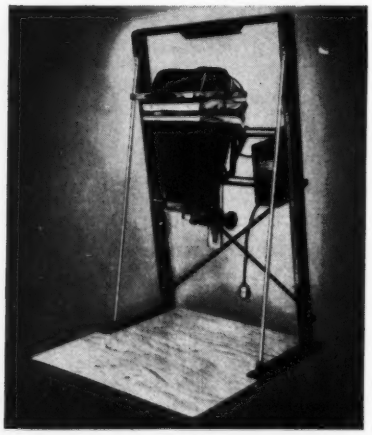
A wide screen projection lens attachment is a bonus part of the Elgeet 8mm Custom Cinecessary kit which permits taking and projecting wide-angle pictures. The manufacturer claims that pictures made and projected with this



kit cover 200 per cent more picture area in width and 200 per cent more area in height than when using standard lenses. The unit consists of a 6.5mm, f/2.5 wide-angle lens, a focusing 38mm f/2.5 telephoto lens for 3 X magnification, and the free W88 wide screen projection lens attachment (which normally lists at $12.90). Price of complete kit, $86.90. For additional information write:
ELGEET OPTICAL CO., INC.
838 SMITH ST., ROCHESTER 6, N. Y.

### New Beseler Enlarger

Automatic electric controls which raise and lower the lamphouse accurately are featured on the new bigger Beseler enlarger. Operation is by a simple finger switch which controls a self-lubricating motor. Designed for negatives from 2¼ x 2¼ to 5 x 7 the

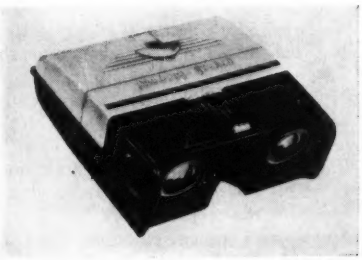


unit receives illumination from the Beslite head—a cold cathode grid light source, has no balance springs or weights, and incorporates a bellows designed so that the lens can move to within 3½ in. of the negative. This allows one flat type standard lens board to be used for enlarging lenses of any focal length up to 3½ inches.

Other features are use of the Triangular Truss principle throughout the structure for rigidity, a lamphouse which can be moved laterally on two carriage bars, and a 20-degree tilting and locking lens stage for distortion correction or creation. For accommodation of various filters—the red safety, Printon, Varigam and others size 2⅜ in. square, there is a filter drawer in the optically correct, behind-the-lens position. For horizontal projection the Beseler has an automatic 90-degree pivot for the lamphouse, and the manufacturer claims it is absolutely rigid in that as well as in all other positions. The lamphouse returns to a precise zero degree position for the unusual vertical enlargements. Price of 57MB Beseler enlarger without lens, but complete with motor, lifetime guarantee, Beslite cold cathode grid light source, $239.75; price west of Denver, $248.75. For additional information, write:
CHARLES BESELER CO.
PHOTOGRAPHIC EQUIPMENT DIVISION
60 BADGER AVE., NEWARK 8, N. J.

### Arcadia Stereo Viewer

The Arcadia Stereo viewer is a light, compact, battery-powered viewer for stereo slides. It features an interocular and focusing adjustment which the



manufacturer claims eliminates all possibility of out-of-focus or out-of-stereo viewing.

Other features are: two polished and ground matching lenses, a spring clamp device which eliminates screws and simplifies reloading of batteries. The case is two-toned and made of plastic. Price, $5.95. For additional information, write:
ARCADIA MANUFACTURING CO.
3214 W. LAWRENCE AVE., CHICAGO 25, ILL.

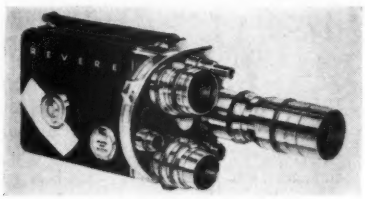
### Lumax AC Electronic Flash Unit

Small size is an outstanding feature of the new Lumax 110 AC electronic flash unit, designed for use on 110-volt, AC lines. Not counting the built-in reflector it measures 3¼ x 3 x 1½ inches. Flash duration is 1/1000 second, recycling time 3-4 seconds. The manufacturer claims a guide number of 110 for black and white film, 20-25 for color. Also featured on this unit, which can be used with all cameras having X (zero millisecond) delay, are: newest GE tube and 10-foot cord. Price, $29.95. Synchronization cords and brackets are available for all cameras at $1.98 each. For more information, write:
LUMAX MANUFACTURING CO.
489 SIXTH AVE., NEW YORK 11, N. Y.

### 16mm Revere Turret Movie Camera

The advantages of rapid magazine loading, along with the versatility of a 3-lens turret (plus corresponding viewfinders) are featured in the new "38" Revere 16mm Turret camera.

In use, rotation of the turret head permits the operator to switch instantly from one lens to another with the change of lens automatically changing the viewfinder corresponding to it. The turret head permits use of an extreme wide-angle lens in combination with a 6-inch telephoto lens without mechan-



ical or optical interference. The camera comes equipped with a Wollensak 1-inch, f/2.5 Normal Cine Raptar fixed focus lens.

Other features are: long run spring motor, a new type ratchet winding key for faster easier winding, simplified exposure dial, single frame exposure, and five speeds—12, 16, 24, 32, and 48 frames per second for slow motion and other special effects. Price of Revere "38" with Wollensak f/2.5 fixed focus lens, $169.50. It is also available with a Wollensak 1-inch, f/1.9 Normal Cine Raptar lens in focusing mount at $194.50, and with a Wollensak 1-inch, f/1.5 Normal Cine Raptar lens in focusing mount, at $252.50. For more information on this camera, as well as other Revere equipment, write:
REVERE CAMERA CO.
320 EAST 21 ST., CHICAGO 16, ILL.

### Perrin Accessory Pouches

Cam-Accessory pouches are small, soft leather pouches designed to hold auxiliary lenses. Made of top-grain baseball cowhide with rawhide laces, these Perrin pouches come in six sizes. Prices are from 95 cents to $1.95. For additional information, write:
J. B. PERRIN & CO., INC.
8510 WARNER DR., CULVER CITY, CALIF.

### Full Synchronization for Omega 120

For those who wish full flash synchronization the Omega 120, 2¼ x 2¼ camera is available with a new fully synchronized Rapax shutter. A lever with three settings provides zero, five and 20 millisecond delays. When set at FX, electronic flash units can be used at all speeds from 1 sec. to 1/400, and class F bulbs at speeds up to 1/50. Two

(*Continued on page 122*)

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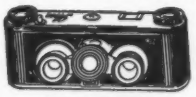
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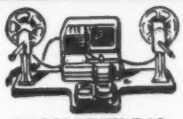
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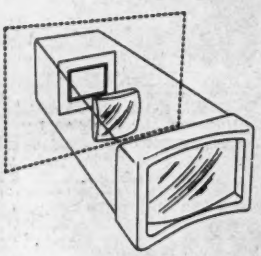
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Pat. Pend.


## EKTACHROME ANALYSIS

(*Continued from page 47*)

first development, reduced color development, or a combination of both, will give an apparent effective increase in speed by producing transparencies that have a more normal over-all density, even though the exposure given the film was 1 to 1½ stops less than recommended for normal exposure and normal processing. A close examination of transparencies resulting from "high-speed processing" shows, however, that the effective speed increase is gained at the sacrifice of other qualities. Highlight detail is poor, the blacks are weak in density, color saturation is reduced, and the over-all color balance is seldom neutral. Manufacturers of color films have gone along with such abnormal processing procedures only for special applications of their films. Therefore, 35mm Kodachrome film is processed by Kodak on the assumption that the film has received normal exposure.

### *The processing is different*

Now the E-1 processing kit for Ektachrome roll and sheet film calls for a 10 minutes first developing time at 75F. The E-2 processing kit for the new 35mm Ektachrome film carries the same recommendation—10 minutes at 75F. But according to tests which we made it appears that the first developer in the E-2 processing kit is much more potent than the first developer of the E-1 kit. It has about the same pH of 10.0 (a measure of its degree of alkalinity), but our tests indicated that it contains:

Very much more carbonate (the alkali) and sulfite (a preservative to keep the formula stable).

More metol and hydroquinone (the active developing agents).

Much more thiocyanate (a silver halide solvent whose presence in a developer for reversal type film tends to increase effective film speed).

A bit *less* bromide (a restrainer which prevents the developer from being too energetic).

Therefore, at the same time and temperature, the extent of first development is much greater for 35mm Ektachrome than for the previous Ektachrome. (I use the expression "previous Ektachrome" on the unfounded opinion that the current roll and sheet film Ektachrome soon will be changed to the same type material as the new 35mm Ektachrome.) A substantial part of 35mm Ektachrome's high speed undoubtedly is obtained from the effective increase in first development.

### *Is the quality affected?*

But now we have other qualities to consider. Does the increased first development result in poorer highlight

(*Continued on page 104*)

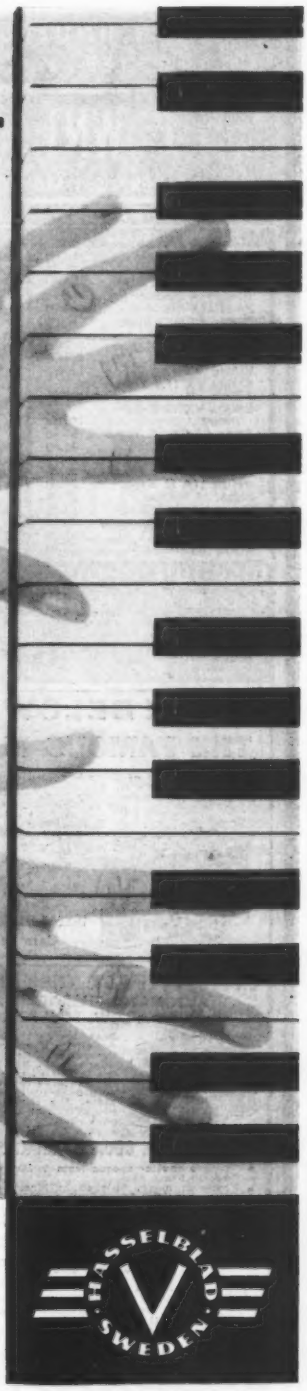
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## EKTACHROME ANALYSIS

(*Continued from page 102*)

detail, reduced maximum density (weaker blacks), lessened color saturation, etc.? Controlled tests on 35mm Ektachrome, in comparison to Kodachrome, showed that both films have a maximum density in excess of 3.0. Therefore, the revised processing for the new Ektachrome has resulted in no sacrifice in the density of deep blacks. The same tests showed the highlight gradation to be equal to, or better, than that of Kodachrome, although the whites were not as "clean." The over-all scale of gradation was softer than Kodachrome's, but the color saturation for many colors was, if anything, in favor of 35mm Ektachrome. With the specific emulsion tested, the curve conformity was excellent—that is, the film had a neutral balance throughout its density scale.

### *Are the pictures sharp?*

A comparison of 35mm Ektachrome versus Kodachrome in ability to record fine detail showed that Kodachrome had a slight, but unquestionable, edge. However, the 35mm Ektachrome gives very much sharper pictures than roll and sheet Ektachrome.

One of the causes for this improvement in sharpness is that the emulsion layers in the new film are only one-half the thickness of the emulsion layers in the older Ektachrome. Into this thinner emulsion has been packed proportionately greater quantities of silver halide than in the older Ektachrome. This would have the effect of increasing speed. Also, if not controlled, it would cause excessive amounts of dye to form in the color development. However, the color developer contains a color coupler which competes with the color couplers in the emulsion layers to prevent excessive dye formation.

In apparent graininess, 35mm Ektachrome is appreciably inferior to Kodachrome. The difference is more noticeable under the microscope than in projection or printing. So it is not likely that photographers will be particularly concerned about it, especially since the pictures are so much sharper than those produced by the older Ektachrome.

It would appear, then, that the new 35mm Ektachrome is a result of basic emulsion changes combined with processing changes required to give optimum practical results. In addition to a new first developer, the color developer and bleach are different, but the processing procedure itself is not complicated by these changes.—LLOYD E. VARDEN

*The completely revised Filter Guide for 1955 (page 62) lists all available filters for use with all available color films, including 35mm Ektachrome.*

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To enter the cover contest, look for this copy of *Better Living* magazine




**Look for this magazine . . .**

in your super market. It contains all the rules for the contest—and the coupon you must fill out in order to get an official entry blank.

### *The rules in brief*

Any amateur is eligible if he lives in continental U.S. or in Canada, and is not connected with any of the firms listed in the rules. All entries must be of children and will be judged for photographic quality and for charm of subject. So just take a black-and-white picture of a child who is not over five years old. Or, submit a photograph you've already made, provided it was taken no earlier than January 15, 1955, and the child was not over five years old at that time. Your pictures must be black-and-white prints, no smaller than 4 x 5, and no larger than 8 x 10. Each entry must be pasted on the cover of either the May or June 1955 issue of *Better Living,* with an individual entry blank pasted on the reverse side of the cover. Be sure to read all the rules carefully. No pictures will be returned. But only the ten winning shots become the property of *Better Living.* Closing date is July 15, 1955.

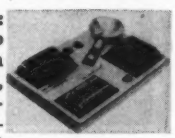
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First, representatives of Argus Cameras, Inc. will choose the 50 best pictures. Then the ten semi-finalists (see list *below* for the prizes which they receive) will be picked by a panel of judges including Josef A. Schneider, well-known baby photographer, the editors and art directors of MODERN PHOTOGRAPHY and *Better Living,* and Bud Collyer and Janis Carter of the NBC-TV show "Feather Your Nest." Finally the readers get a say. When the ten top pictures appear in *Better Living* magazine, any reader may cast his vote for first, second and third prize winners. The child in the first prize shot will become *Better Living's* cover baby and be photographed for their May, 1956 magazine cover.

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Press the right-hand plunger, and the picture is taken. Press the left-hand plunger, and the film is advanced, the shutter set, the exposure counted, and you're ready for the next shot — no waiting.

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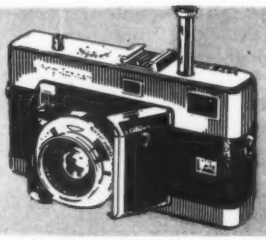
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## WHAT IS VISTASCOPE?

(*Continued from page 85*)

In Hollywood, a number of wide-screen movies have been made with "cylindrical" anamorphic lenses. The Vistascope differs from a cylindrical anamorphic lens in that it utilizes an exclusive prismatic system developed by Dr. A. Bouwers of Delft University, Holland. Dr. Bouwers, a world-renowned physicist, is credited with having corrected the aberrations of the Schmidt astronomical telescope system, and having had an important part in developing the X-ray tube as we know it today. In the Vistascope, light rays are condensed in geometric proportion as they pass through the prismatic optical system to the film plane, where they are permanently recorded in this condensed or anamorphic condition. When the film is projected, the same lens simply reverses the situation. Some of the interesting claims made for Dr. Bouwer's prismatic system are that it "has no color errors, produces no visible linear distortion, and has seven times less aberrations than any cylindrical anamorphic lens."

So much for the purely technical aspects of the Vistascope system. From here on, we'll discuss its operation from the movie-maker's point of view. And to avoid repetition of the phrase "anamorphic prismatic optical system," we'll call it the "Vistascope lens"—the name it has acquired by common usage.

### *How Vistascope films are shot*

Vistascope lenses are available in two sizes; the 8mm size sells for $75; the 16mm lens costs $125. The 8mm lens weighs 3¾ ounces as compared with 11 ounces for the 16mm lens; other than for their size, they are exactly alike.

The Vistascope is attached to any normal or telephoto camera lens (and is adaptable to some wide-angle lenses) by means of filter adapter rings. A printed slip which comes with each Vistascope tells the size and type of filter-ring adapters to use with various lenses. First the adapter ring is fitted to the mount of the camera lens; then the round end of the Vistascope is screwed into the adapter ring as far as it will go. If the name plate on the Vistascope does not appear to be horizontal at this point, the lens can be straightened by simply loosening and retightening a control screw. With some cameras, the hood of the Vistascope interferes with the viewfinder. In this case, the Vistascope is inverted so that the name plate is on the bottom. We found it easy to mount the Vistascope on a number of different camera lenses without using tools.

A Vistascope viewfinder will soon be available as an accessory for about $10. All of our tests, and all the Vistascope

(*Continued on page 110*)

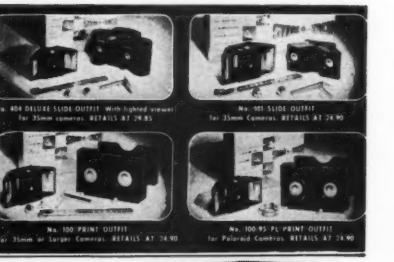
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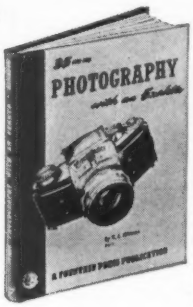



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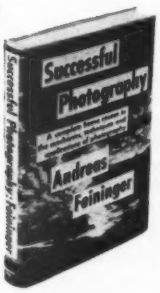
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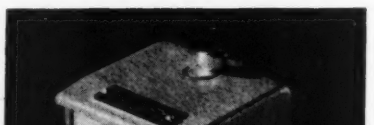
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# WHAT IS VISTASCOPE?

*(Continued from page 108)*

films we have seen screened to date, were made without the viewfinder. In our first test, we inadvertently included a light stand in an indoor scene. After that we allowed for 25% extra width on either side of a scene as it appeared in the viewfinder, and had no difficulty.

With the Vistascope mounted in front of either a universal focus, or focusing mount camera lens, a scene is photographed exactly as it would be without a Vistascope. The Vistascope itself has no focusing or diaphragm adjustment; it requires *no compensating increase* in exposure. For test purposes, we tried allowing one extra stop of exposure (on color film) beyond what the meter called for in a scene. The result: Detectible over-exposure.



**Close-up of a Vistascope lens, *front view*. Circular opening in the rear is threaded to accept adapter ring which can be attached to the camera lens.**

Your choice of films, filters, processing, etc., are the same for Vistascope movies as for those shot with your regular lenses. Your shooting technique also remains the same except for the fact that with 50% horizontal increase in the field of view you have less inclination to "pan" with the camera.

## *Vistascope projection*

Each Vistascope lens comes with a set of adapter rings to be used in attaching it to the projector lens. It is necessary to project 8mm film more than 8 feet, and 16mm film more than 12 feet; otherwise the projector lens cannot be properly focused upon the screen with the Vistascope attached. Vistascope movies, of course, are viewed the same as regular movies; i.e., without special glasses.

Any beaded, silver, or matte-white *flat* surface can be used for projection purposes. The size and format of the screen is optional. At 11 feet, for example, a 1-inch 8mm lens will project an image 16 x 22 inches in size; a 2-inch 16mm lens produces a screen image 30 x 60 inches in size at a distance of 18 feet. In short, the ratio of the screen image remains constant at 2 to 1 (2 units of width to 1 unit of height).

We spent a great deal of time screening Vistascope movies and attending screen demonstrations before critical movie-club audiences. Wide-screen amateur movies are impressive. Broadening the angle of view from approximately 21° (the angle of view of a 28mm normal lens for 16mm cameras, or a 12½mm normal lens for 8mm cameras) to the 36° of Vistascope takes advantage of the peripheral (corner of the eye) vision. This, in turn, definitely makes the picture appear more realistic to the viewer. Since the anamorphic lens does not distort the picture by diminishing background objects or caricaturing foreground objects, a certain illusion of depth is also achieved. As far as we could determine, the screen picture is sharp to the very edges; in no instance was there a detectable fade-off, vignetting, or edge distortion.

While the definition is good, it stands to reason that it is not quite as crisp as it would be if no supplementary attachment were used. There is also a slight decrease in screen brilliancy brought about by the increase in horizontal screen coverage.

The illusion of greater depth, the wide-screen realism, the feeling that you are often practically participating in scenes shot with Vistascope—all combine to produce a psychological effect. After watching Vistascope movies, you may find yourself viewing normal-width movies with a critical awareness of their conventional format and lack of depth.



**Actual print made from the "squeezed" image recorded by a Vistascope lens. To see how this compressed image is expanded in projection, see page 85.**

If a scene is filmed and projected with the Vistascope lens in a vertical position, the screen image will be tall, but undistorted. As far as we are concerned, this novelty effect is nice to know about but of limited usefulness. If you project movies made with your regular lenses through the Vistascope, the subjects will be s-t-r-e-t-c-h-e-d horizontally. Depending upon the scene and subject matter, the distortion can be either bizarre or practically unnoticeable.

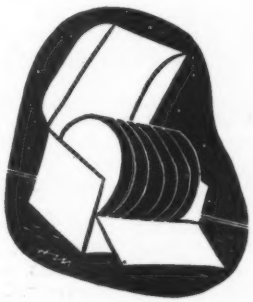
Vistascope lenses are manufactured by Old Delft, Holland, and are distributed in this country by Vistascope Corp., 100 Central Park South, New

York City. Each lens is thoroughly inspected and tested before it is placed on the market. Due to its construction, there isn't very much that can go wrong with it unless it is abused or damaged by dropping. If anything happens to it optically, it should be returned to Vistascope Corp. for expert repairs.

### *Versatility plus*

No one actually knows the limits of what can be done with Vistascope lenses. We do know that the 8mm lens can be used for filming wide-screen movies on a 16mm camera *without* vignetting, distortion, or any other bad effects. You can also project 16mm movies through an 8mm Vistascope—the only problem being that of holding the 8mm lens in place manually for lack of an adapter of proper dimensions to attach the 8mm Vistascope lens to a 16mm projector lens. We also know that the 8mm Vistascope lens can be used on a 9.5mm Minox camera for making wide-screen slides, and that the 16mm Vistascope can be used on a 35mm camera, or a 2¼ x 2¼ reflex camera (with an 828 adapter back) to produce slides that can be projected in wide-screen format. A number of slides which were projected, along with Vistascope movies, before the Amateur Movie Society of Bergen County (New Jersey), aroused considerable interest. Noted as being one of the most progressive amateur movie clubs in the country, the Amateur Movie Society of Bergen County provides a critical testing ground for manufacturers of cine equipment. Bill Messner (Dr. Cinema's "Guest Editor" this month—Ed.) is an officer of the club. The following is his summary of the consensus of opinion among the club members on Vistascope:

"Judging from what we saw, the image sharpness and picture quality was satisfactory. The wide-screen effect definitely produces a more 'natural-looking' picture. Compared with other wide-screen equipment demonstrated before the club, Vistascope was *at least* on a par. It is simple to use and, best of all, is much less expensive than the other systems we've seen."—THE END.




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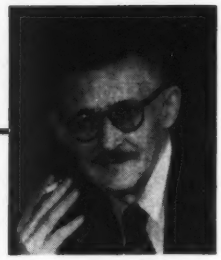
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# BOOKS in use



by GEORGE B. WRIGHT

***Technical books aren't the only way to learn photography. Here's a report on some interesting collections of photographs.***

I'm pleased that a number of the letters coming in to this column are asking questions about other than technical books. Not that I have any prejudice against the "how-to" books on all levels—they serve an important purpose and anyone who takes photography seriously can save himself a lot of grief and wasted picture opportunities if he has a basic library for his particular needs.

But pictures are more than perfectly exposed negatives. What is on the print is important, not how it was made. And one of the ways to learn about photography is to look critically at what others have done.

This means looking at the pictures in MODERN PHOTOGRAPHY and *Life* and —especially—good collections of photographs between book covers. Let me immediately add, however, that I am not advocating the "monkey-see, monkey-do" approach of too many would-be experts. Here is what I do mean about learning from others:

### *The intensive coverage*

Harper has recently published *The World of Albert Schweitzer* ($5), a collection of photographs by Erica Anderson. It is a beautiful book and much of the credit for that belongs to Barbara Morgan who was picture-editor and designer.

I approached this just a little bit skeptically, because I had recently seen a magnificent coverage of him by another photographer. Despite this, I can only report that this is one of the best photographic books so far.

Look at it for the lesson of how much can be seen, and how deeply, when you spend a long time with one subject, really understand what is significant about it and, hence, what should be presented in your final set of prints. One roll of film is not enough for even a simple situation.

### *The straight and simple*

Or take another object lesson from two delightful little juveniles published by Macmillan: *Micki, the Baby Fox* ($2.50) by Astrid Bergman, and *Elle Kari* ($2.25), photos by Anna Riwkin-Brick, text by Elly Jannes. Both of these are by Swedish photographers and nicely printed abroad.

The work is warm, honest, and completely straightforward. If you are interested in children, see how one child's life and interests are portrayed here. A bit exotic to us, for she is a Lapp, but obviously unfaked, un-posed, unprettified. She is a real and lovable little human.

If you like animals, you will be astonished at these fox pictures. They are as natural and straight as the ones of the child in the other book, but the photographer must have fox blood in her to have gotten what she has. And this is no story-book animal, either, but a whelp who can have an unabashed appetite for chickens, yet delight any child who sees this book.

### *Love and a camera*

The needle-sharp is not the only way to present a child and its world, either. Nell Dorr has a collection, *Mother and Child* (Harper, $4.50), which pictures a domestic world through a gentle haze of love. She uses grain, movement, and images out of critical focus for an emotional picture which is yet not sentimental.

Look at this one to see how such devices can be employed with meaning, not because they are tricks or because they might make your pictures stand out from those of other camera club members. Don't copy them just because they're different, or you may fall flat on your focal plane. A device is meaningful when it helps express your feelings. Try them out, but remember the most important piece of furniture in any darkroom is a large, very large, wastebasket in a handy spot.

Look at Nell Dorr's pictures, too, for a quiet half-hour of enjoyment. They could have been made a generation or more ago; they will be made again as long as we value the child as an emerging individual rather than a unit in a robot-state.

Learn your tools and your techniques, thoroughly and instinctively. But learn them for a purpose. You can say anything you want to say about the world with a camera. Books like these will make your own life richer and give you more to say.—THE END

*Do you want more information about what's in print on any photographic subject? Send your question and a stamped, self-addressed envelope to* Books in Use, MODERN PHOTOGRAPHY, *33 West 60th St., New York 23, N. Y. All books mentioned here (except where noted) are available from* MODERN'S *bookstore by mail. Send a postcard for a complete list of photographic books currently in print.*

# the Camera Clubs

by MABEL SCACHERI

***Why not give your annual club dinner a new twist by turning it into a social which includes non-members. This is one way to show outsiders what your club is doing and get them to join.***

A good many camera clubs close their club season with an annual dinner, usually along in June, complete with speeches, and awarding of prizes. A big deal generally. So it is not too early right now to be making plans for this yearly shindig if your club has one coming up.

After this mild, innocent introduction, I am now going to toss in some radical, tradition-smashing suggestions. I am about to remark that the average annual dinner, and I've seen a lot of them, always seems to me, while pleasant enough, rather futile and actually not worth the cost to the club. Come on now, just tell me, what does it get you to sit around listening to speeches you've heard before, watching awards you know all about? I say it comes under the head of talking to yourself.

### *Invite that shy outsider*

So what should you do, instead? I think you should get the public in on it. Have every member bring along two camera fans who are not camera club members. Let these denizens of the outer darkness get a load of what the club has done during the year. Show them those prints and slides that won the prizes. Hang up on the walls of the room the runners-up, the pix that rated high in monthly competitions. Better yet, if you can get the members to do it, have each guy, along with his Grade A work, hang a horrible print of a shot he made before he joined the club. In other words, make your annual party do a selling job for your club and get some new members. Every club always needs them, as you well know.

### *Food and finances*

Now wait a minute. I can hear the treasurer screaming his head off. He is yowling that it would cost too much, that it is hard enough now, at the present rate for restaurant dinners, to get the members to ante up the price of two tickets, one for the member and one for the Missus. Do I think he is also going to come across cheerfully

(*Continued on page 114*)

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## THE CAMERA CLUBS

*(Continued from page 113)*

with the dough for two more tickets for guests—undeserving creatures who perhaps won't join the camera club anyway?

I know, I know. But who said you have to have a dinner, with soup and olives and creamed chicken and ice cream and the works? Why not have something simpler? Start the doings at about 8 p.m., and around 10 o'clock serve some light refreshments. After all, it is the sociability of camera club social affairs that counts, not the menu. I'll bet more members would turn up for simpler, less expensive affairs than for the typical annual dinner. Naturally you can always count on the winners of those cups, ribbons and plaques to be there. But what every club wants is to see the majority of the members come around for the final hoop-te-do.

### *Is your club up-to-date?*

This idea of mine for changing the nature of annual dinners, and getting more of the uninitiated into the audience, is just part of a general feeling I have that camera clubs at present have a tendency toward stagnation. The meetings I attend are no different than they were 15 years ago. People with longer club experience say there hasn't been much change for 25 years.

Now, chopping and changing just for the heck of it may not be a sound idea. But are shutterbugs today identical in interests and habits with those of 25 years ago? I doubt it. There surely has been no waning of interest in photography. At a rough guess, I'd say there are at least 10 times, maybe 20 times, as many people romping around with a camera today as there were 25 years ago. But I doubt if there are 10 or 20 times as many camera clubs. Can it be it's "time for a change" in camera clubs?

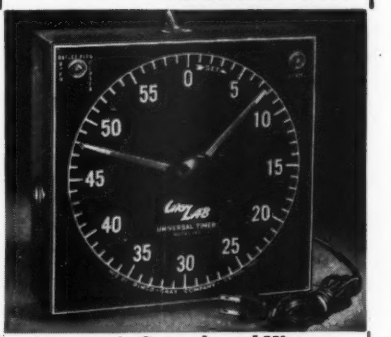
I think so. I know these millions of characters with cameras would profit by camera club membership. We are a gregarious people, also gabby, boondoggling, energetic. And not so dumb that we want to invest a lot of money in cameras and equipment and keep coming up with no-good pictures. Yet that is what millions of our fellow-citizens are doing.

### *Try some of these ideas*

Camera clubs, get going. Broaden your social activities to include a bigger section of the public. Issue invitations through your local newspapers, your churches, fraternal organizations. Use lassos if you actually have to. But get hold of those wild-eyed makers of awful photographs somehow, and gently instruct them. Make them have a good time while they learn.

You might even have a contest for the best pictures by non-members, with really attractive prizes. How about contests with prizes for the beginners


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who show the most improvement in their work? For the ones who do the most for the club?

### *Accent fun and learning*

The trend now is for a camera club to become a swaggering-place for a few top performers. And that's the trouble with that annual club dinner. It is merely an occasion for a handful of camera fans to tell each other how good they are. It doesn't say to the shutterbug public, "Look at all the fun we have, and how much we learn from each other. What are *you* doing, muddling away all by yourself? Come on in with us. Money? Fellow, the way you throw money around on wasted film, just because nobody wises you up! It's awful."

You know your town better than I do. Maybe instead of a wind-up party in a restaurant or a hotel you'd get hold of more non-member guests by having a picnic or a field trip. It could be that outsiders think a formal party is awfully formal—they'd have to dress up. Of course, I never did hear of a camera club that had an annual dinner with the members in evening clothes. But perhaps those outsiders imagine it's as serious as all that. Some of them do get the darnedest ideas about camera clubs and their activities.

### *Keep after non-members*

To sum it all up, I sure would hate to see that swell institution, the camera club, go the way of miniature golf on account of remaining too stick-in-the-mud. And I wish I knew some way of getting inside the heads of non-members of camera clubs to find out why they are the way they are. I don't believe their alibis, that they don't have time, that they already belong to too many organizations, that their wives get mad at them because they go out so many evenings. People have time to do the things they want to do.

If we could discover whether these poor barbarians fear too stiff competition, too high dues, high-hatting by experts, or what the heck is bothering them, then we'd know whether the camera clubs should cut out contests, hold meetings Saturday or Sunday afternoons, have more social sessions and fewer technical lectures, or what. Something should be done pretty soon, and I'd welcome ideas either from club members or from the above-mentioned barbarians.—THE END

### Free print exchange list

*Want to exchange black-and-white prints with other clubs on a loan basis? PSA (The Photographic Society of America) has just issued a 4-page Club Print Set Directory, and it is available free of charge to any camera club. It's easy to use. And all correspondence is between the clubs themselves. To get your copy just send a stamped, self-addressed envelope to: Camera Clubs Editor,* MODERN PHOTOGRAPHY, *33 West 60 St., New York 23, N. Y.*





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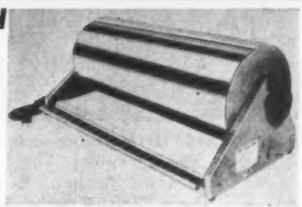
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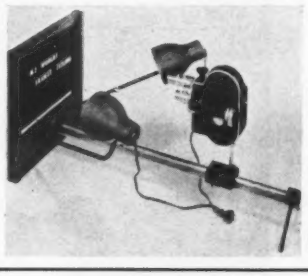
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"I Tried it Myself" is a monthly contest for black-and-white pictures. You may submit any number, but they should be 4 x 5 or larger. Be sure to put your name, address and all technical data on the reverse side of each print. Please enclose a *stamped* (*first-class postage*) *self-addressed envelope* if you want us to return pictures we cannot use. All entries are considered for use elsewhere in the magazine. Send them to the attention of the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

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**THIRD PRIZE $10.** By pointing camera straight down, Dutch photographer Ab Nettel produced effect of "flattened" basket. Rolleiflex camera at f/22 and speed light caught kitten's eye-rub. △



**SECOND PRIZE $15.** An attic playroom is sure to be a source of pictures! Dudley Blake, of Schenectady, N. Y., compared curious expressions of child and doll, shot with a Rolleiflex camera on Super-XX film. Approximate exposure: f/4, 1/25. ▷



**$25 FIRST PRIZE.** Snow-embedded footprints and tire tracks coaxed Gene Bane, Gelnhausen, Germany, into making shot. Then a passing workman "added the final touch to the design." Bane used a 4 x 5 Speed Graphic camera with a light yellow filter. The exposure was f/11 and 1/25 second.



**THIRD PRIZE $10.** Here's proof that you should always keep your camera handy! David Trooper, of Wanamassa, N. J., looked out his office window, saw window washer and, of course, reached for his camera, a Rolleicord. He gave an exposure of f/4 and 1/25 sec.



**THIRD PRIZE $10.** A close-cropped gazelle's eye varies the pictorial zoo record. Erich Piper, of New York, N. Y., used a Rolleiflex, Plus-X, f/5.6, 1/200. He gave normal development in D-76, but printed on No. 3 Medalist paper to achieve this contrasty effect.

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30 DAY MONEY BACK GUARANTEE

# What's Ahead?



by LLOYD E. VARDEN

### *What's going to happen in photography in the next 20 years?*

Progress in a practical field like photography comes from three sources. One of these depends upon fundamental discoveries made in science, which are not readily predictable. Another depends upon the success of technological experiments in developing known principles into practical systems or improved materials. The third source comes from the innate ability of inventors to conceive unique combinations of known principles for useful purposes. In the next twenty years we shall witness tremendous progress in all three of these categories, assuming that what has occurred in the past twenty years is a logical index for the future.

### *Much can happen in twenty years*

It is difficult to realize that in 1934 the highest speed films—in terms of today's A.S.A. speed rating method—fell in the 24 group. Photoelectric exposure meters had a top Weston speed value of 64 to allow for the future, far short of what proved to be necessary, but yet few people at the time believed that a film of such speed would ever be achieved. There was no Kodachrome, Ansco Color, or similar color film. The Polaroid-Land camera was not even imagined. Articles were still appearing in professional and amateur magazines on the use of flash *powder*. Many more examples could be given to bear out the fact that much can happen in two decades.

### *Future sensitized materials*

I believe that twenty years from now we shall still be dependent upon silver compounds for the majority of photography. However, the inroads already made by electrostatic (Xerographic), electronic and other non-silver image recording methods indicate that in many applications, conventional photographic procedures will be forced into the background.

One of the first questions that is asked when future progress in photography is discussed is, "How much faster will films be?" Films will be effectively faster than today's upper standards, both black-and-white and color. I predict that B&W films of A.S.A. 1200, which is not even close to the theoretical limit, will be commonplace, and certain special-purpose films will have speeds of A.S.A. 5000 or more. Color reversible films will probably reach speeds of A.S.A. 64, and color negative films A.S.A. 125, both for daylight. Along with these considerable speed increases other characteristics like graininess and sharpness will be improved. And color films in addition will be able to record a wider range of colors with better hue and saturation fidelity than is possible with present color films.

Advances in manufacturing technology will lead to simplified materials and even lower costs. Double-coated B&W films and multilayer color films will be nearly obsolete in twenty years. Single layer materials, especially color materials, will be processed by less complex methods, and they will tolerate wider variations in solution temperature, agitation, etc., than the relatively narrow limits of today.

Reversible color materials will be used less and will be secondary to color negative films incorporating automatic color correction. Color printing papers will be available to photographers and photofinishers for printing from color negatives directly. This will change the whole picture of photographic practice. Most portraits, snapshots and even routine commercial photographs will be in color. B&W prints from color negatives may still be necessary for archival record purposes, but nearly all original camera shooting will be done on color negative film.

Land and his associates at the Polaroid Corporation will develop a one-step process producing a color print in a minute or so. And if this is not done by Polaroid, then Gevaert or some other firm will do it.

New types of film base material will largely replace cellulose acetate and other cellulose derivatives. Du Pont's "Dacron" type base will no doubt be the first, but this is not the only possibility. Others will follow, all of which have improved strength, greater scratch resistance and better dimensional stability than the familiar film bases of 1954. These new base materials will be less subject to curl and may make it possible to eliminate the customary non-curl gelatin back-coating now required on most films. The antihalation layer will be placed immediately under the emulsion layer—where it should be—and will consist of inert, non-diffusing materials that decolorize or dissolve out in special solutions dur-

ing processing of the film.

Gelatin will be replaced by synthetic resins in emulsion manufacture, although for high-speed camera films additions of gelatin may be required to obtain adequate sensitivity.

### *New kinds of papers*

Photographic papers, too, are destined to be vastly different from today's papers. Highlights in paper prints will have greatly improved brilliance, either by use of highly efficient fluorescent compounds contained in the paper baryta layer or by a physical structure that allows a thin air space to exist between the emulsion and paper base. The paper fibers will be treated to resist water and solution absorption. This, in combination with brief rinsing in special solutions will reduce washing time of paper prints to only a few minutes. Paper emulsions will be studied via newly developed electron microscopes so that the developed silver image—or silver plus something else—will have greater light absorption to produce blacks almost unheard of today. Thus, the reproduction scale will be greatly extended.

Multi-contrast papers will come fully to the front and cause individual paper contrast grades to be a thing for writers in 1975 to discuss in terms of history. Multi-contrast papers based on principles entirely different from those used at present will be introduced. These will not require red light darkroom conditions and exposures through color filters. Further knowledge of what happens when light strikes an emulsion (latent image formation, reciprocity law failure, etc.) will make such papers possible.

### *Equipment*

Camera equipment will take strides in two main directions. Cameras will be produced with greater and greater precision without particular cost increases through developments in manufacturing techniques, and they will be made more simple to operate. For example, loading of a 1975 camera will consist of nothing more than inserting a film cartridge and pressing a button for automatic threading of the film through the camera. Exposure will be determined automatically by photoelectric means. A photocell of considerably higher efficiency than those at present will generate sufficient electrical power to adjust the lens diaphragm according to the light conditions. Small atomic batteries and very tiny motors may be tied in with the photocell to make such a feature more foolproof.

Pressure plates in cameras will be retractable and made of permanent magnetic material. A removable iron compound on the base side of the film will be attracted by the magnetic pressure plate to hold the film perfectly flat in the focal plane.

Lenses of exceptional sharpness will be designed by use of aspheric elements

(*Continued on page 120*)




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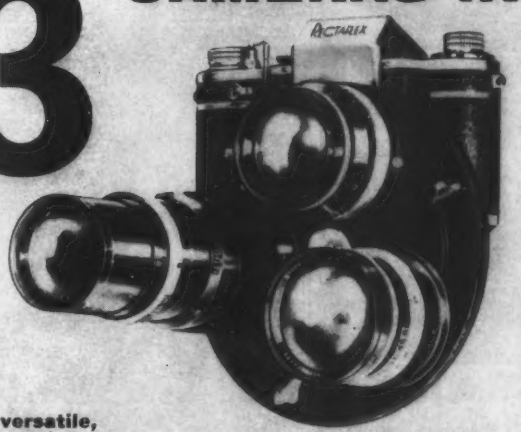
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## WHAT'S AHEAD

(*Continued from page 119*)

and new types of optical media. Lenses will also be designed which take into consideration the characteristics of film materials so that a maximum of information can be recorded by the particular lens-film combination. Lenses and films may be "typed" such that any Type 1 lens and Type 1 film, for example, when used together will be known to give optimum results in detail rendering.

Flash equipment will continue to follow present trends in being made smaller and smaller, but with increased light output. Atomic batteries and new types of capacitor will make it possible to reduce electronic flash power packs to vest pocket size. They may even be made a part of the camera, as an accessory or built-in.

### *Better darkroom equipment*

Darkroom equipment will be made more automatic and built primarily for professional and commercial applications. For example, enlargers will be made auto-focus by electronic means, and not by cams or mechanical linkages. They will have built-in image scanning devices that determine image contrast and exposure time automatically. For multi-contrast papers an electronic computer will instantly set the exposure conditions for properly printing any given negative.

For making direct color paper prints from color negatives, automatic electronic color analyzers will be an integral part of the printing equipment. For amateur color negatives dealers will have table model color scanners which show the image as a positive on a color television type screen. Thus, the customer can decide on the spot whether a given negative is worthy of printing or not.

### *Final remarks*

Everything that I have predicted so far is well within the realm of possibility because in nearly every instance some progress has been made as of today. There still remains the great achievements in photography that will arise from the unpredictable discoveries in pure science. Progress has a way of spiraling, since one fundamental discovery can lead to thousands of advances through its applications. For example, if a fundamental law were discovered that explains *exactly* what happens in any photochemical reaction under any conditions, the materials that we now work with in photography would become as antiquated as the daguerreotype plate. Therefore, photography twenty years from now can either be the product of steady, rather predictable progress or it can be so radically different that it will bear no logical historical relationship with photographic practice today. It will be fun to see what really happens.

—THE END


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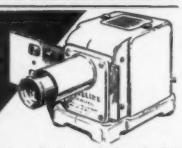
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## SPEED GRAPHIC

(*Continued from page 77*)

accessory which magnifies the rangefinder image. The Rangescope has a rubber eye-piece for comfort when sighting. The Rangefinder and Rangelite can be installed on some older Graphics, but the cost has not yet been determined. Price, on the 1955 model, is $32.95. Cam and viewfinder for each lens, $1.05; Rangescope, $2.95.



**Access to cam is above bellows just inside camera. Pencil points to cover over cam, which is kept in position by spring.**



**Before inserting cam, hold cover down with fingertip. Rack lens out on camera bed as far as possible. Then tip camera to right and slightly down. Ball bearings (inside tube, to right of cam) will slide downward and cause the cam slot to open up. With its hole on the right, point cam toward slot at 45° angle.**



**Upper left hand corner of cam has caught under cam follower. Lower corner pushes adjacent spring to left. Here cam is almost in position. When inserting thicker cams, it's sometimes necessary to lift cam follower with finger.**



**The cam is in position. Note that cover must be held down for entire process.**


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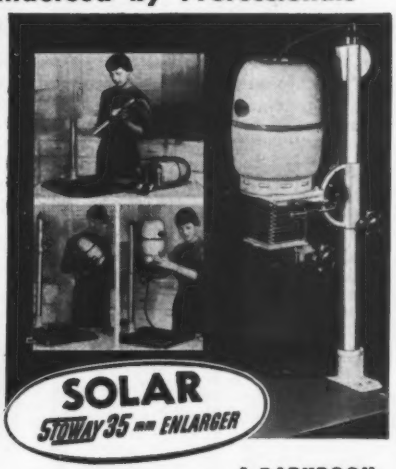
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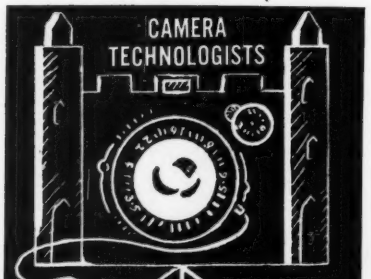



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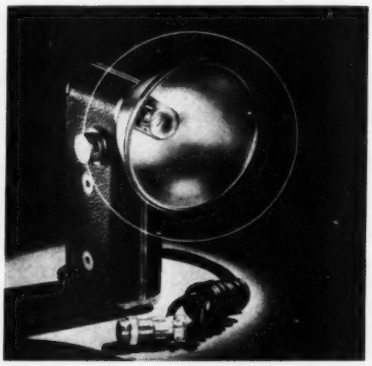
(*Continued from page 100*)

settings are used for class M bulbs—the red M for speeds of 1/50 and slower—the black M for speeds 1/100 and faster. Price of camera with fully synchronized shutter, and Wollensak-made 90mm, f/3.5, four-element Omicron lens, $258.50. Price of Omega 120 with XFM shutter with selective synchronization remains unchanged at $239.50. For more information, write: SIMMON BROTHERS, INC. 30-28 STARR AVE. L. I. C. 1, N. Y.

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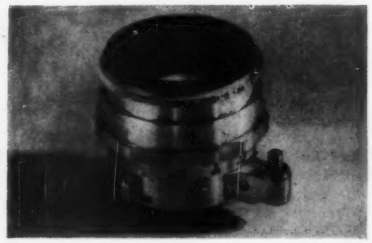
Super Sun-Lite II speedlights will now include a new permanently positioned flash tube in the combination tube-reflector called the Sunflector (see encircled portion of cut, *below*).

The manufacturer claims color guide numbers of 35-50, and black-and-white guide numbers of 150-300 for the Sunflector which also features long life and compact appearance. Although regular equipment on the Super Sun-Lite units, the Sunflector is available separately at $19.50. For more information, write: HERSHEY MFG. CO. 2425 W. LAWRENCE AVE., CHICAGO, ILL.



### Biotar with Automatic Diaphragm

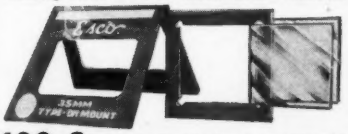
A new Zeiss lens has been produced for the Exakta camera—the 58mm, f/2 Biotar in a new mount with an automatic diaphragm. For focusing this coated, 6-element lens is opened to its widest aperture by a sweep lever. To make the exposure, a single pressure release button closes the lens down automatically to the pre-selected aperture and trips the shutter. In addition to the automatic feature, the lens can be operated manually. Diaphragm




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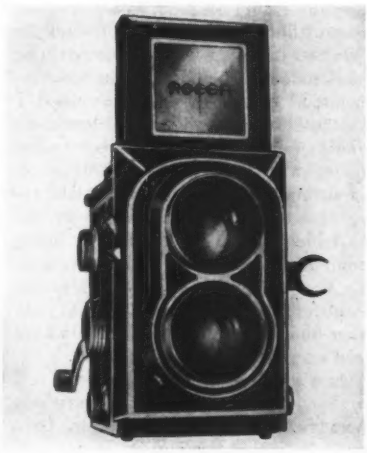
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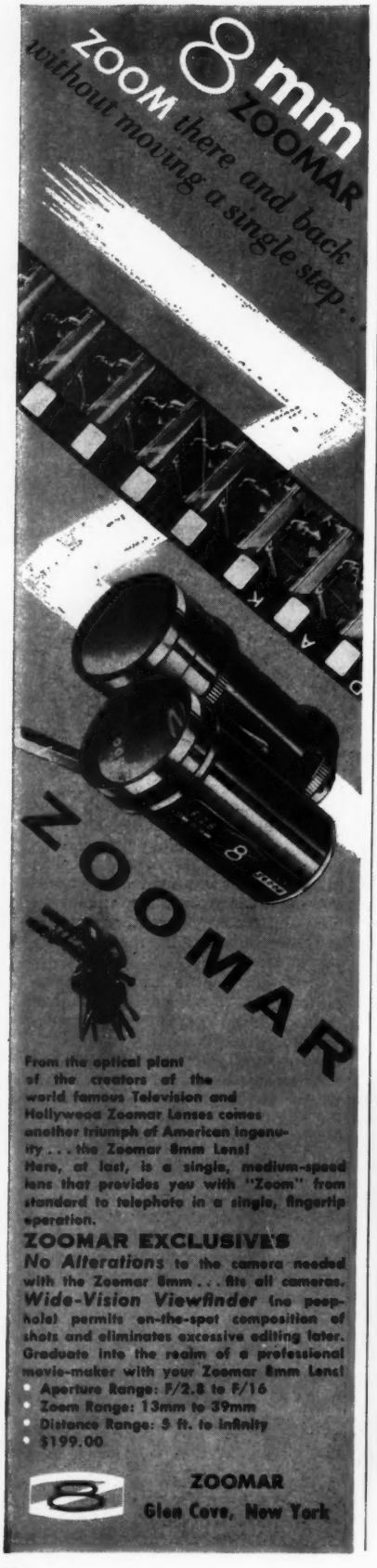
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## 16mm TRI-X IS MAGIC!

(*Continued from page 86*)

off on an optical printer. Making a final fine-grain positive print involves balancing the light in the optical printer so that each scene automatically receives the right exposure. It's a pretty exacting job and the cost of the balanced light projection print will be at least 4c a foot (silent film). If for some reason you don't want to risk damaging your original negative, you can have a dupe negative made for editing purposes. This, in turn, can be used in producing a fine-grain positive print as described above—for more cash, of course!

It seems completely pointless to me to use Tri-X film when light conditions are such that an ordinary negative or reversal film would do. The time to call upon the magic of Tri-X is when other types of film simply can't fill the bill.

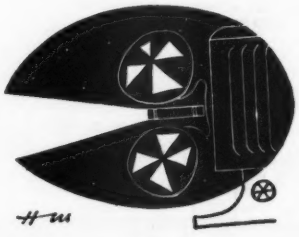
On an amateur basis, I often use Tri-X indoors when I'm either too "indisposed" to set up lights, or when I want to film scenes that would lose their candid quality if the subjects were flooded with light. A few months ago, for example, I filmed the family gathering around the Christmas tree by the available window light in the living room. Although it was a dull, overcast day, the shadow detail on Tri-X film was beautiful; needless to say, with any other film in the camera, I'd simply have been exercising my shutter finger.

On a semi-pro basis, I often use Tri-X to shoot the kind of documentary pictures you see on TV newscasts. In a dimly lighted police station, a midnight bus depot, or a shadowy sidestreet, Tri-X produces good quality pictures of scenes I would formerly have passed up as "impossible" for lack of light.

How fast is Tri-X? That question will invariably start an argument wherever cinematographers collect to talk shop. Eastman Kodak Company recommends a basic exposure index of 250 daylight, 200 tungsten. (This doesn't mean that Tri-X movie film is faster than Tri-X still camera film. It is simply customary to place a lower safety factor on movie film than on film intended for still camera use.)

In actual practice, movie makers are using exposure indexes for Tri-X that far exceed the 200-250 figures. I generally shoot at about ASA 350 tungsten, and 400 daylight (Norwood meter). Several news photographers I know have gone up to an exposure index of 600 tungsten—with usable results.

The type of developer and the processing time and temperature have a lot to do with the flexibility of Tri-X movie film. Most of the labs I have contacted use D-76 as their standard developer. If you want to have some fun, try making a series of short tests at different ASA indexes, and develop the film yourself. A couple of feet of film wound around a dowel (emulsion side out) can be developed at a time in a quart jar filled with D-76. Process it exactly as you would still camera film—developer, shortstop, hypo, wash, etc. Vary your developing time from a minimum of 8 minutes up to 20 minutes or more. Whatever the results, I think you'll agree with me on one point—as a special-purpose film, 16mm Tri-X is more than "unusual." It's phenomenal.—THE END.






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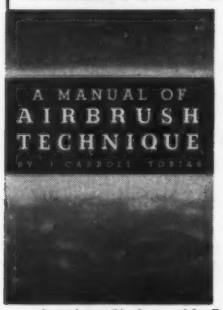
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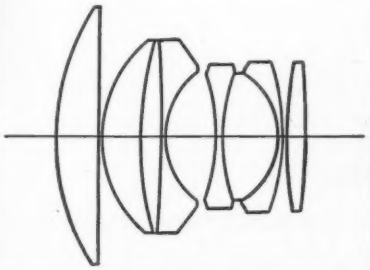
## SUPERFAST F/1.2 LENS

*(Continued from page 79)*

Information supplied by the manufacturer indicates that the Fujinon lens was not designed and made overnight. During World War II, the Japanese industry was unable to make 50mm lenses for 35mm photography faster than f/1.5 because of the quality of the glass they were able to produce.

### *First research*

In 1950, the five leading optical companies in Japan formed a joint committee to start research in the development of new optical glasses. By 1953, the Fuji Optical Division had produced ten different, high refractive index glasses capable of bending light further with less distortion than any glass they had made previously. One of the most promising contained vast amounts of rare earth, some of which, unfortunately, turned out to be radioactive. During long exposures with a camera, the radioactivity actually affected the emulsion of the film. New optical glasses of non-radioactive material were found. Fuji succeeded in raising the refractive index even further.

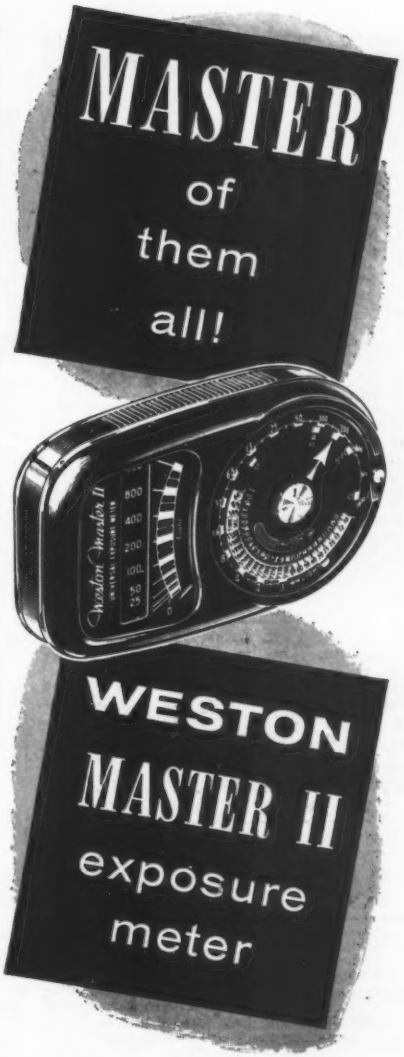


**Fujinon has eight elements, six made of the newly-made rare earth glasses.**

The designing of the Fujinon f/1.2 lens was done in 1953. Actual grinding of test lenses began in the same year. Originally, Fuji reports, the lens consisted of nine elements. At present, it has eight, six made from the new glass. First production models were placed on sale in Japanese markets in November, 1954.

### *Where to get one?*

There's only one hitch to the proceedings if you are ready to run down to your neighborhood camera store to buy a Fujinon. The nearest camera store carrying one is in Japan. Fuji hopes to have a system of export for the lens soon. The price hasn't been set, but the Fujinon costs over $200 in Japan. Will the lenses, when they arrive in quantity, be as good as the sample MODERN received? We don't know. Like you, we'll have to wait and find out.—H. K.




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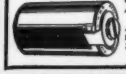
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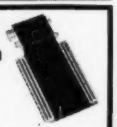
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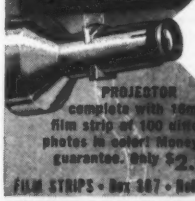
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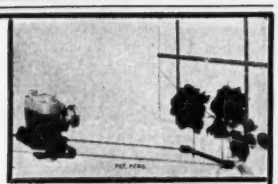



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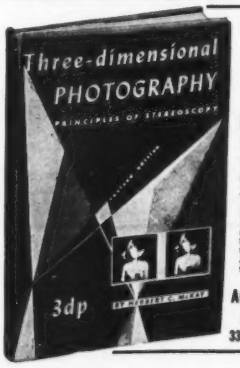
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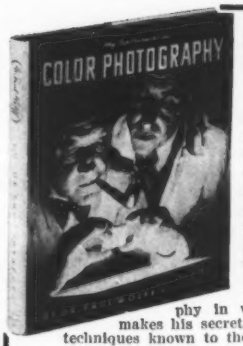
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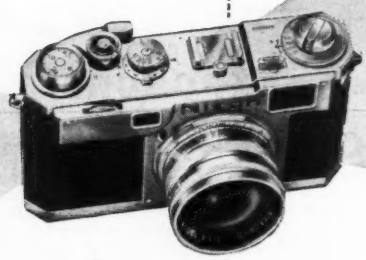
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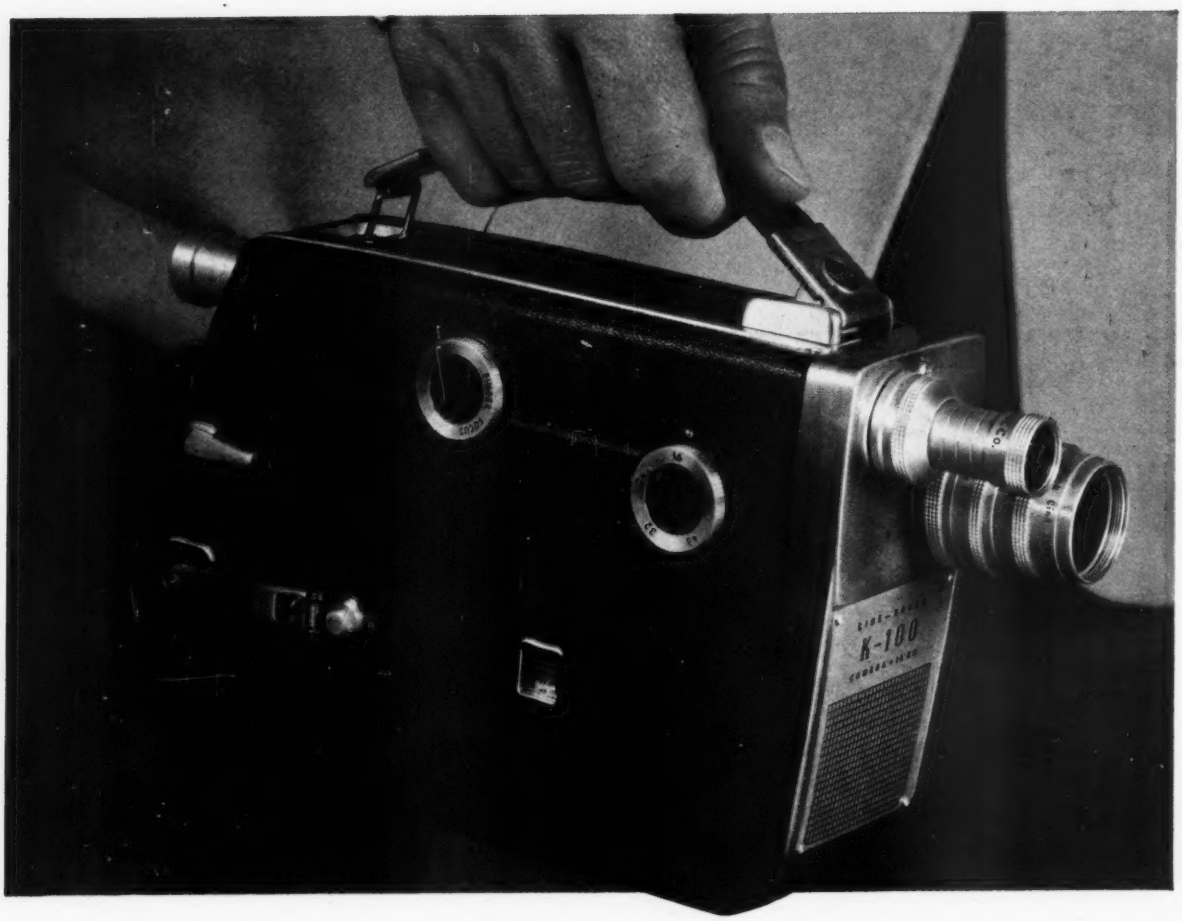
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